Saturday Review

MAY 4, 1957 / 25¢

SR/RESEARCH
SCIENCE & HUMANITY

SR REPORT: THE UNIVERSITY PRESS

THE ATOM AND THE WORKINGMAN

By John Lear

Mrs. Fermi and (right) the gamma garden. (See pages 20 and 60)

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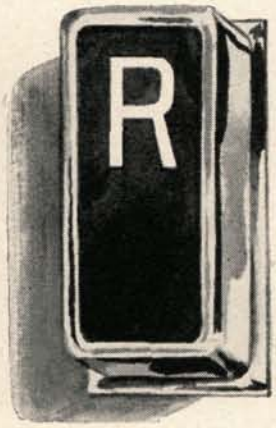
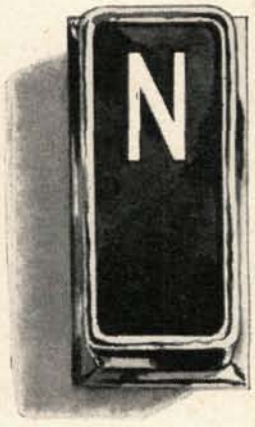
PUSHBUTTON DRIVING

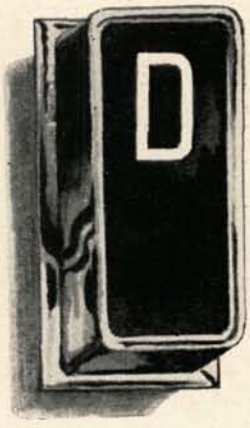
(learning time—10 seconds)



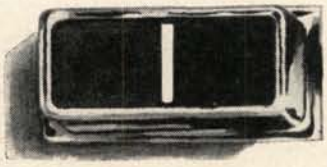
Reverse—simply push to engage the back-up gear



Neutral—push to disengage the gears after parking



Drive—push to go. This is the one you'll use the most



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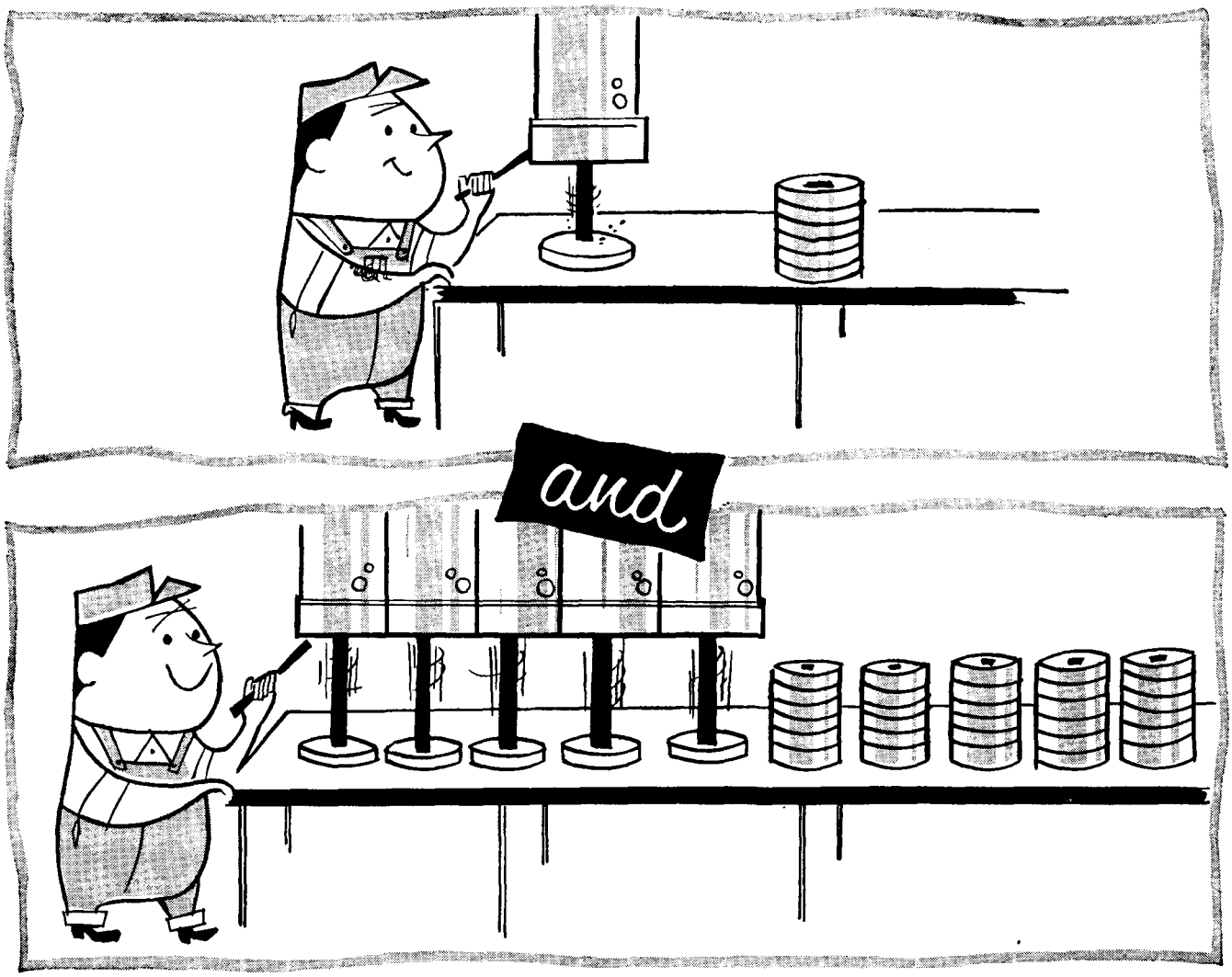

is to distinguish between Production and Productivity.

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The Saturday Review

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SR/IDEAS

13 How To Be Literate in a Scientific Age, by Herbert S. Bailey, Jr.
16 New Day Dawning for the Scholar With a Manuscript
17 Literary History? Politics? Yes! by Taylor Cole
17 Poetry? Short Stories? Perhaps . . . by Kerker Quinn
18 "Hunting the Treasures of History," by Frank J. Taylor
28 The Long Weekend and the Publisher: An Editorial by Lambert Davis
36 Recipe for a Beautiful Book, by Ernst Reichl
62 The Atom and the Workingman, by John Lear

SR/BOOKS

20 Atoms for the World, by Laura Fermi
Reviewed by Marguerite Clark
21 An Age of Fiction, by Germaine Brée and Margaret Guiton
Reviewed by Roger Shattuck
22 The Rise of the Novel, by Iann Watt
Reviewed by Richard B. Sewall
22 The German Novel, by Roy Pascal
Reviewed by Victor Lange
24 Shelley at Work, by Neville Rogers
Reviewed by Carlos Baker
25 The Life of Elizabeth Barrett Browning, by Gardner B. Taplin
Reviewed by Gordon N. Ray
26 A Swinger of Birches, by Sidney Cox
Reviewed by Winfield Townley Scott
26 The Works of Dryden: Poems, 1649-1680, edited by Edward Niles Hooker, and others
Reviewed by Robert Halsband
27 A History of American Magazines, 1885-1905, by Frank Luther Mott
Reviewed by Joe Alex Morris
40 New England Saints, by Austin Warren
Reviewed by Robert E. Spiller

SR/DEPARTMENTS

6 Trade Winds
10 Literary Crypt
29 Letters to the Editor
30 Booked for Travel
33 Music to My Ears
67 Kingsley Double-Crostic No. 1206

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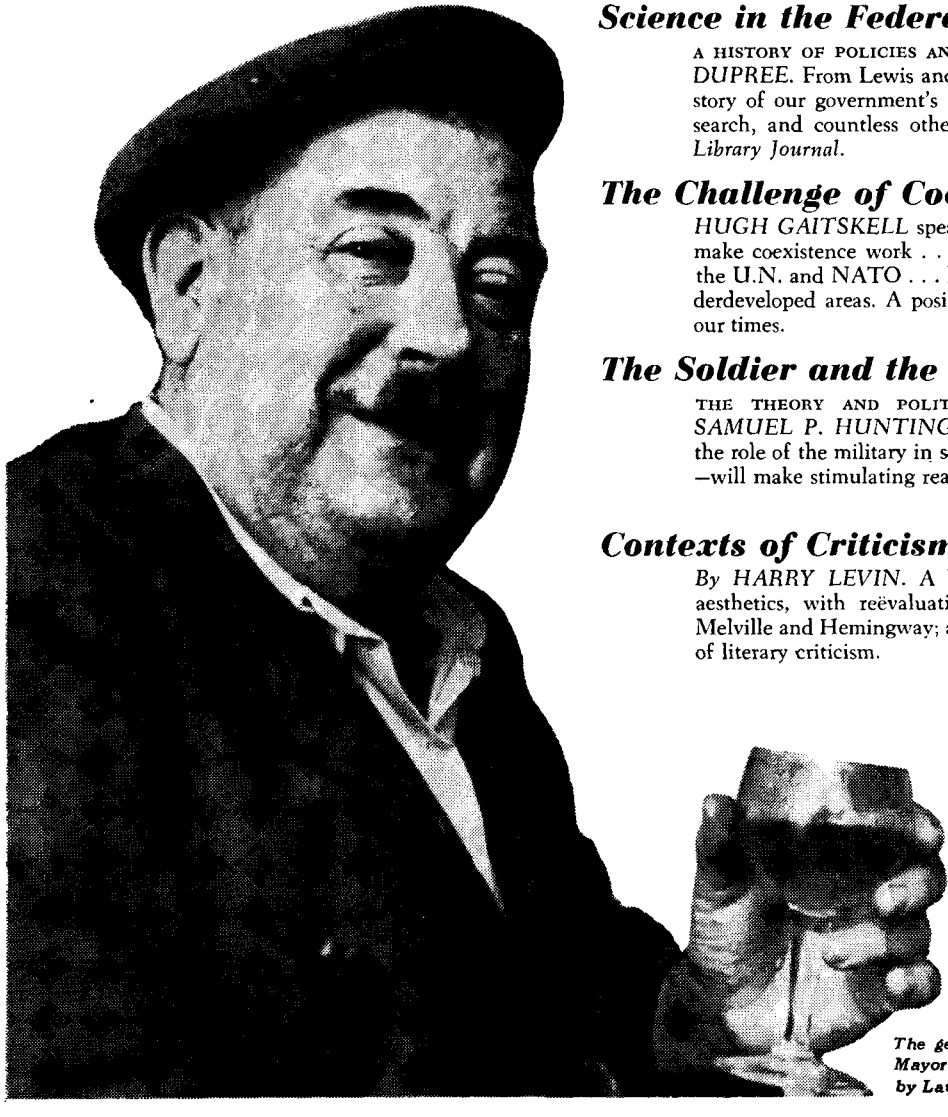
your fancy may be up in the skies . . . across the seas. Or it may launch you into the world of science . . . of history . . . of world affairs . . . of the lives of great men.



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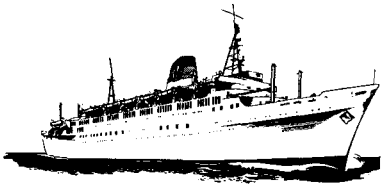

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TRADE Winds

THIS IS THE fifteenth annual University Press issue of *SR* and the same anniversary for the University of Nebraska Press which will be host to the annual meeting of the Association of American University Presses beginning May 5 in Lincoln. To allay fears of eastern members, Nebraska's director, Emily Schossberger, has issued a souvenir booklet, "There Are No Hostile Indians." In its first fifteen years Nebraska has published some fine scholarly books, but its best seller is "Handbook for School Custodians." A good book to clean up on.

CHANGES IN THE educational picture: In "Cherokees of the Old South" (Georgia), there is quoted an 1828 announcement of a private school for Indians: "No pains will be spared, on the part of the Instructor, for the advancement of those placed under his care. Board, lodging, and washing may be had for $1.00 per week." From the University of Hawaii Press, Tom Nickerson reports a service station attendant bemoaning how hard it is to get a good job these days. "It's gotten to the point," he said, "where if you don't have a college education, you have to use your brains."

WHO TRIED TO kill the Wizard of Oz? We have had our suspicions for some years and are now pleased to see that Michigan State University Press has made a contribution to the fight to free L. Frank Baum from literary

bondage. The book is "The Wizard of Oz and Who He Was," and as Martin Gardner says in it: "America's greatest writer of children's fantasy was, as everyone knows except librarians and critics of juvenile literature, L. Frank Baum." In spite of Wicked Witches of the West, Baum lives on and everyone who ever made the trip to the Land of Oz will want to read this book about him.

SCHOLARLY PAPERBACKS: Fred Wieck of the University of Michigan Press reports that Verner Crane's "The Southern Frontier" has sold more copies in its paperback edition in four months than it sold in the clothbound edition during the preceding quarter century. He cites two other examples and wonders how any publisher, by refusing to let such books go into reprint editions, can justify standing as "the only obstacle between a good book and the public."

Cornell has brought out Charles Homer Haskins's "The Rise of Universities" in its Great Seal paperbacks and the book shows that students haven't changed much over the centuries. In medieval times, New College, Oxford, enacted a rule against throwing stones in chapel.

NEW BOOKS, OLD BOOKS: "Doctor, Spare My Cow" is the title of an Iowa State College Press book, while the Uni-

versity of Kansas Press is preparing to publish "Earning the Right to Do Fancywork." The former is the story of an American veterinarian in Mexico; the latter, a biography of President Eisenhower's mother. In connection with the Jamestown Festival, North Carolina is publishing a biography of Captain John Smith, written in Latin in 1685 and never before translated into English.

Cambridge is not Hollywood-mad despite the fact that twenty-five years ago it published a book with the subtitle "Slaves of Passion" and this Spring is bringing out "Non-Stable Stars." The former is really about Shakespeare's "tragic heroes," while the latter is described as dealing "with instability among the hot stars of low and high luminosity . . . and stars whose peculiarities are believed to be a consequence of relative youth." Up at Yale, one of the best known manufacturers of ladies' girdles ordered a copy of "Helmets and Body Armor in Modern Warfare."

THE AUTHOR OF "Womanpower" (Columbia) is listed, for better or for worse, as the National Manpower Council. The book is full of facts on women as workers, but not on women as women whose power should never be underestimated. For example, in 1950 less than 20 per cent of the

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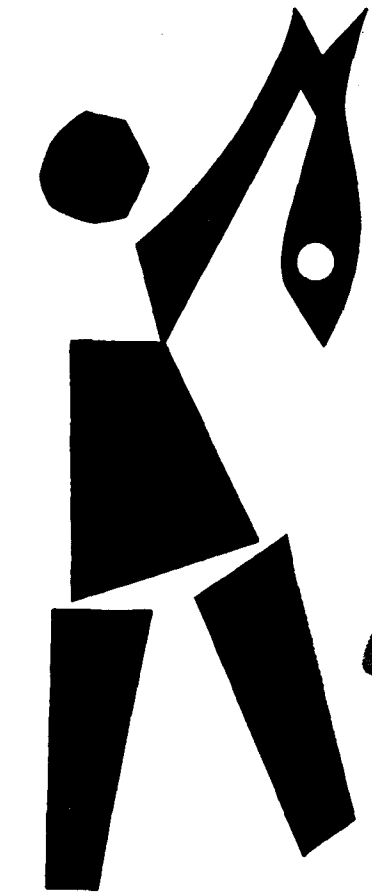

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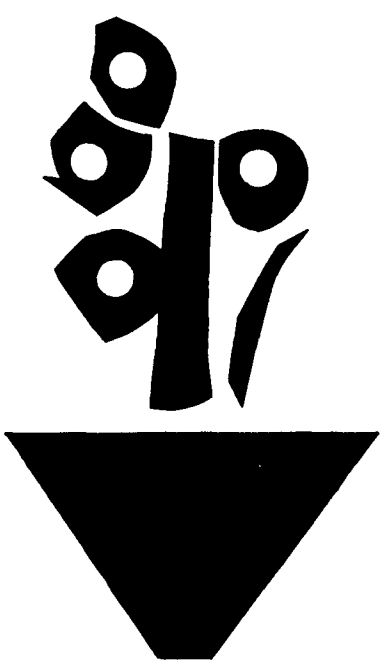

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women in Johnstown, Pa., were in the labor force, compared with almost 42 per cent in Durham, N. C. In the same year, 43 per cent of the waiters and waitresses employed in New York were men, but in Philadelphia 85 per cent were women.

FOR YEARS THE cowboy has been the hero of hundreds of Western novels and movies. But did you ever read a novel about a sheepherder, or see a movie about a sheep owner? J. Frank Dobie raises this question in his foreword to "Sheep," a book first published in 1928, out of print for some years, and now reissued by the University of Minnesota Press. Says Dobie: "The idea of a screen drama embodying the spirit of a shepherd beside 'still waters' would be as odd as a debate in the United States Senate over the intellectual fitness of a cabinet appointee."

IT WAS APPROPRIATE that this happened at the University of Chicago Press because its "Dictionary of Americanisms" has always been popular in Japan. Chicago was visited recently by three dignified, middle-aged Japanese businessmen. Expressing their belief that they could do a top-notch job of selling Chicago's books in Japan, one of them said: "We'll cut up with your books; isn't that right, daddy?"

AS OUR TRIBUTE to Bennett Cerf upon his retirement from the TRADE WINDS editorship we offer this entry from Margaret Nicholson's "A Dictionary of American-English Usage" (Oxford):

"*pun.* The assumption that puns are *per se* contemptible, betrayed by the habit of describing every pun not as a pun, but as a bad pun or a feeble pun, is a sign at once of sheepish docility & desire to seem superior. Puns are good, bad, & indifferent, & only those who lack the wit to make them are unaware of the fact."

PRESSING PRESS PROBLEMS: At Wisconsin an editor received a package containing the rather damp proofs of a book. About a year before they had gone to the bottom of the Shannon River in an

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1205)

EDITORIAL:
"ON TRIAL" IN ABSENTIA
(From Richmond *Times-Dispatch*, Mar. 28, 1957)

But there is a host of quasi-defendants in absentia . . . Commentators who "pulled their punches" when they should have cracked down hard on intra-union corruption, . . . overt lawlessness for which nonunion citizens would have been sentenced to prison.

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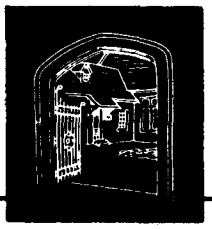

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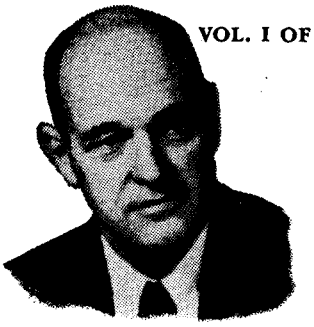

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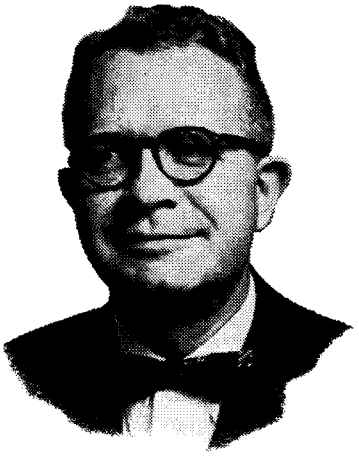

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airplane crash. The resourceful editor bought a package of clothes pins, hung up the proofs to dry, finally got the book published.

Bernard Perry of Indiana University Press received a manuscript. So did Lyle Blair of Michigan State. The inner wrapping in each case was addressed to the director of the other press. Messrs. Perry and Blair politely exchanged manuscripts, doubted they would spend much time on an author who submitted his book to two publishers at the same time without even saying he was doing so.

MOVING DAYS: Members of the Iowa State Press staff claim that, while acting as sidewalk superintendents, they prevented the reception room of their new building from being built with no door. Syracuse University Press and the University of Toronto Press took a slightly easier way out. They moved to fine old houses after a bit of remodeling. Toronto's new home is Baldwin House, a mansion built about 100 years ago and which was at one time the residence of the lieutenant governor of Ontario.

HAVE CASH, WILL TRAVEL: In the process of promoting its books and at the same time arranging the annual meeting of the university presses, Nebraska did well by getting only one wire crossed. The press sent out reprints of a part of a recently published book. One of these reprints went, by mistake, to Norvell Samuels of the Princeton Press who, until he got it, was looking forward to the trip to Lincoln. The title of the reprint: "The Reinforcement of the Bad Check Law in Nebraska."

—Fon W. Boardman, Jr.

FRASER YOUNG'S LITERARY CRYPT NO. 723

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 723 will be found in the next issue.

O XJOKKMX MK
KLTGNVMPA GEGCBZLFB
SOPNK NL VOEG CGOF OPF
PLZLFB SOPNK NL CGOF.
TOCH NSOMP

Answer to Literary Crypt No. 722

Virtue consists, not in abstaining from vice, but in not desiring it.

—G. B. Shaw.

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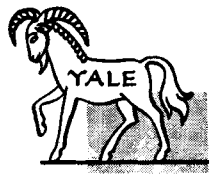

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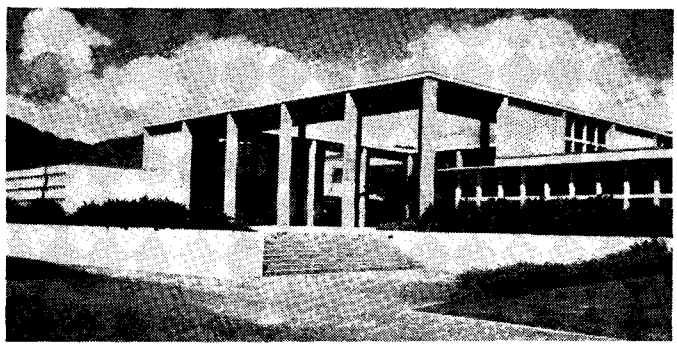
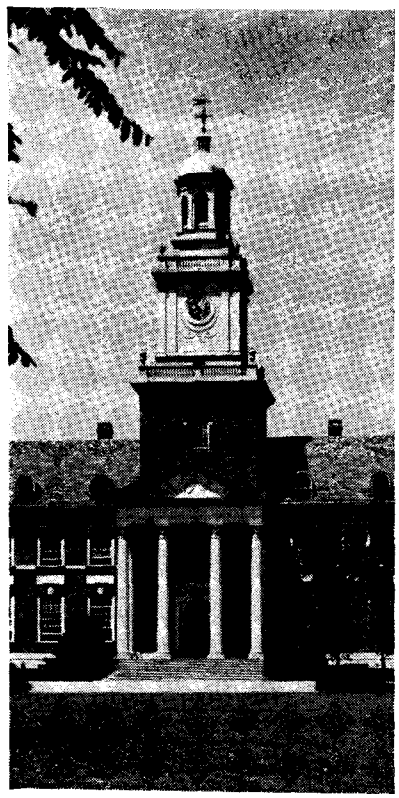
The Saturday Review

MAY 4, 1957

REPORT ON THE UNIVERSITY PRESSES





University of Hawaii Press (above), University of Chicago Press (right), and Johns Hopkins Press (far right).

HOW TO BE LITERATE IN A SCIENTIFIC AGE

For the fifteenth time, SR *salutes the Association of American University Presses, which next week holds its annual convention, as guest of the University of Nebraska Press.*

As this issue makes abundantly clear, the university presses are alert to the changing needs of the intellectual communities they serve. Through paperback editions they are making the fruits of scholarship available at popular prices (page 34). They continue to set standards of bookmaking for other publishers to emulate (page 36). In cooperation with the Ford Foundation they will soon be making into books the work of hundreds of humanistic scholars (page 16). They are helping the citizens of a scientific era to remain literate (right). But, as is attested by the numerous reviews of literary studies in this issue, their devotion to literature remains constant, indeed increases.

By HERBERT S. BAILEY, JR., *director, Princeton University Press.*

IN THIS age of science *The Saturday Review,* formerly exclusively *of Literature,* has changed its name and now has a regular science section. This perhaps reflects the truism that today everyone *ought* to know about science. Science pervades our environment and permeates our lives; it scares us half to death with H-bombs and calms us with tranquilizers. Last month an unexplained explosion, shattering windows over a wide area in New Jersey, was explained by the police as "*just* a jet plane cracking the sound barrier." Cultured people today are expected to be informed about science, as about art or literature. A friend remarked to me recently that "a man who doesn't at least know what calculus is is as ignorant as a man who thinks Tennessee Williams is a brand of shaving soap manufactured in Nashville."

But all this seems rather unpleasant, not at all inviting. "Ought" is a stern puritanical word; social pressure is not the most effective stimulant; and many of us would rather not hear quite so much about H-bombs. Moreover, the fallacy that science is beyond the ken of ordinary mortals still clings. There is a resistance to special vocabulary, or perhaps there is an anxious holdover from the times when science was intertwined with alchemy and magic. Things not understood are feared, hated, avoided.

Nevertheless, through many media today, but mainly through books, millions are discovering that natural science can be a genuine delight. I am not referring to the shallow "Science Is Fun" approach. Science for

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laymen can be much more than "fun"; it can be a source of intellectual stimulation and satisfaction, of thorough enjoyment. The layman cannot expect without great expense of time and effort to master even any small branch of science, any more than he could master law or theology or any other professional discipline, but there are many books by experts written especially for laymen, offering a knowledge of the history, the philosophy, the most interesting results, the most intriguing theories, and the most fascinating details of science.

The university presses have published their share, perhaps more than their share, of scientific books for laymen. Their chief task in science is the publication of new research for professional scientists, a job they do well; but I shall not dwell on that here. The professionals have their own book reviews; here I want to present a brief guide to some of the scientific books for laymen which carry the authority of a university press imprint.

HISTORY AND PHILOSOPHY: Perhaps the best way for a layman to learn about science is through its history. Dr. James B. Conant, when he was president of Harvard, thought so, and reorganized the science teaching program around this idea. For teaching purposes a fascinating series of "Case Histories in Experimental Science" were written and are available through Harvard University Press. Dr. Conant's book, "Science and Common Sense," an ideal introduction to the "tactics and strategy of science," was published as the Terry Lectures by Yale. In his interesting accounts of discoveries concerning such phenomena as combustion and electricity Dr. Conant shows how ingenious and how blind scientists can be.

The history of science is a relatively new scholarly discipline, owing much to the great George Sarton, who died before completing his long-projected "A History of Science." But anyone who wants to see the grand sweep of ancient science will want to read his "Ancient Science Through the Golden Age of Greece" (Harvard), and will eagerly await his "Hellenistic Science and Culture," covering the last three centuries before Christ, which Harvard will bring out next year. A taste of what lay in store, had Professor Sarton lived, can be had by reading his "Six Wings: Men of Science of the Renaissance" (Indiana). Readers with a more parochial view, or with a preference for more modern fare, will want Theodore Hornberger's "Scientific Thought in American Colleges: 1638-1800" (Texas), Brook Hindle's "The Pursuit of Science in Revolutionary America: 1735-1789" (North Carolina), Samuel Geiser's "Naturalists of the Frontier" (Southern Methodist), or A. Hunter Dupree's "Science in the Federal Government: A History of Policies and Activities to 1940" (Harvard). Hornberger points out that there was no science requirement for admission to William and Mary in 1736; Latin and Greek only were required, "and let no Blockhead or lasy Fellow in his Studies be elected." Yale was the first college to require "Common Arithmetic" in 1745, along with "Sufficient Testimony of Blameless and inoffensive Life."

Today many alumni will not have more than "common arithmetic" to bring to their reading, however blameless their life. But this need not be a serious handicap to the enjoyment of reading about science—or the reader may want to try some of the books mentioned under mathematics in this article. In the history of science before Newton, and even some time after, the non-mathematician is pretty safe; Joseph Henry, probably America's greatest scientist of the nineteenth century, used calculus only once, and then in a footnote.

The history of science reveals the methods of science, and methodology leads straight to philosophy. There is a great debate among scientists themselves about scientific method; the philosophers pour fuel on the fire, making it all the more exciting for bystanders. The Nobel Prize-winner Percy Bridgman says hotly, "There is no scientific method as such, but the vital feature of the scientist's procedure has been merely to do his utmost with his mind, *no holds barred.*" Others disagree, among them Dr. Conant. Anyone interested in delving into problems of scientific methodology, and the meanings of science for broad philosophical questions, will want to read such books as Hans Reichenbach's "The Rise of Scientific Philosophy" (California), Edwin Hubble's "The Nature of Science" (Huntington Library), Philipp Frank's "Modern Science and Its Philosophy" (Harvard), Hermann Weyl's "Philosophy of Mathematics and Natural Science" (Princeton), H. Mehlberg's "The Reach of Science" (Toronto), and Pierre Duhem's classic work "The Aim and Structure of Physical Theory" (Princeton). After reading some of the more modern books, it is fascinating to turn back to Karl Pearson's superb "The Grammar of Science" (1892), still available through Everyman's Library.

—*From "Six Wings."*

Giambatista Della Porta, scientific writer of the Renaissance.

MATHEMATICS AND PHYSICS: Mathematics, the Queen of the Sciences, is in some ways the most satisfactory avocation for the scientifically inclined layman. No equipment is needed—except a keen mind. Anyone afraid of symbols need not apply; but, after all, words are symbols, and mathematical symbols are shorthand words. There are wonderful books of mathematical games and puzzles, like Hugo Steinhaus's "Mathematical Snapshots" (Oxford), or expositions that are simple but satisfyingly deep, like "The Enjoyment of Mathematics," by H. Rademacher and O. Toeplitz (Prince-

—*Bettmann.*

Facial study by Leonardo da Vinci showing effects of adrenal deficiency.

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ton). For those willing to dig harder the best general introduction to mathematics is "What Is Mathematics?" by Richard Courant and Herbert Robbins (Oxford), and another to sharpen the wits is "Mathematics and Plausible Reasoning," by George Polya (Princeton). An especially intriguing little book is "Goedel's Proof," by James R. Newman and Ernest Nagel (NYU), a layman's elaboration of a famous proof (about undecidable mathematical propositions) with perplexing implications.

Physics has been described as "noisy mathematics," an appellation even more appropriate since the A- and H-bombs. It is regrettable that since the original Smyth Report on "Atomic Energy for Military Purposes" (Princeton), the university presses have not published much for laymen in this area, unless one wants to tackle Enrico Fermi's rather difficult "Elementary Particles" (Yale). Mrs. Fermi, however, has added a delightful feminine touch in her charming account of life among the physicists with her famous husband in "Atoms in the Family" (Chicago), and her recent distaff view of the Geneva Conference, "Atoms for the World" (Chicago). We can look forward in 1958 to what might be called a happy sequel to the Smyth Report, "Peacetime Uses of Atomic Energy," by D. J. Hughes (Harvard). But one ought not to pass this subject without calling attention to a book with only too many implications of vital importance, "Our Atomic Heritage," by Arnold B. Grobman (Florida). H. J. Muller, the Nobel Prize-winning geneticist, says of it: "We have here for the first time an account, in readable and popular language, of the extensive work on the inherited effects of radiation on higher forms of life. . . . [The evidence] must remove any lingering doubt that the inheritance in man is subject to the same kind of damage."

ASTRONOMY AND OCEANOGRAPHY: In the past hundred years the range of known space has increased proportionately far more than the increase from the time of Thales to the mid-nineteenth century. Astronomers love to dazzle us with large numbers, and one needn't be ashamed to gasp at the vastnesses they picture. Beyond identifying stars and constellations, the amateur can't do much without a telescope (building one is an exacting hobby), and even a home telescope is necessarily a pygmy beside the giant research instruments. There is plenty of sky still unexplored, and one can gaze and wonder. But the best way to find out about the sky is to read about it, and by far the best introduction is the famous Harvard Series on Astronomy. The most recent volume is "The Milky Way" (revised edition), by Bart J. Bok and Priscilla F. Bok. If you don't want to look so very far into outer space you can read Harold C. Urey's "The Planets" (Yale), and wait for next fall to explore further with Harlow Shapley's forthcoming "The Inner Metagalaxy" (Yale). Shapley will discuss the distribution of 330,000 galaxies including the one we call the Milky Way, whose outer fringe contains our solar system.

From the sky we turn our eyes downward to the sea, and who can watch the sea today without recalling Rachel Carson's sensitive portrayal in "The Sea Around Us" (Oxford)? The phenomenal career of Miss Carson's book was justified by its quality, and many readers who caught the fascination of the sea from her will also want to read "This Great Wide Sea," by R. E. Coker (North Carolina), and "The Ocean Floor," by Hans Petterson (Yale). Wanderers along the seashore will want Muriel Guberlet's "Seaweeds at Ebb Tide" (Washington), which perhaps should be mentioned instead under biology.

BIOLOGY: To many, biology means nature study: birds, insects, plant life, etc. This may well be the most enjoyable and most fruitful aspect of biology for laymen, and the university presses have issued many regional guidebooks for this purpose: Edmund Jaeger's "Desert Wild Flowers" (Stanford), C. Frank Brockman's "Trees of Mt. Rainier National Park" (Washington), G. H. Lowery's "Louisiana Birds" (Louisiana), R. E. Coker's "Streams, Lakes and Ponds" (North Carolina), W. C. Stevens's "Kansas Wild Flowers" (Kansas), and so on. And any amateur naturalist ought to have the pleasure sometime of sitting down with D'Arcy Thompson's monumental, wide-ranging, and beautiful book "On Growth and Form" (Cambridge). It is too much for an amateur to absorb without hard study, but wonderful for browsing.

For the stricter scientific aspect of biology there are two books that by themselves give an amazingly broad view; they are "The Major Features of Evolution," by G. G. Simpson (Columbia), and "Genetics and the Origin of Species," by Theodosius Dobzhansky (Columbia). These are not easy books, but not beyond an interested lay reader. For a more comfortable approach John T. Bonner's "Cells and Societies" (Princeton) is ideal; using the universal themes of communication, organization, reproduction, and feeding, it begins with the more familiar higher forms such as monkeys, deer, and seals, and works down through the insects to colonial and single-cell forms.

Then, for those interested in special topics, there are studies of individual species: Karl Von Frisch's famous book "Bees: Their Vision, Chemical Senses, and Language" (Cornell), A. W. Schorger's "The Passenger Pigeon: Its Natural History and Extinction" (Wisconsin), and even "The Sexual Behavior of Penguins," by L. E. Richdale (Kansas).

I should emphasize again that in this essay I have tried to discuss only books which would be interesting to laymen. In a sense these books are outside, or at least on the fringe, of the main task of the university presses: to publish advanced, specialized works for professional use. The presses have published many books of first importance in science which would not be appropriate for discussion here. In this connection the important "Science in Progress Series" (Yale) ought to be mentioned; a volume is issued every two years, in which leading scientists explain their current work for other scientists who are not specialists in the fields discussed. Many of these articles are too difficult for most laymen, but some are not, and they are all worth tackling.

I would like to close on the same note I started with: that the fields of science offer marvelous fare for anyone with genuine intellectual curiosity, that special training is not necessary, and that the books discussed in this essay can furnish many good starting points and much keen reading pleasure.

—*From "Six Wings."*
Rembert Dodonaeus, sixteenth century botanist.

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New Day Dawning for the Scholar with a Manuscript

Two Hundred Fifty Researchers in the Humanities and Social Sciences Will Benefit from the Ford Foundation's New Publishing Program

ONE of the greatest benefactors to modern education, the Ford Foundation, recently announced plans for a gift that holds enormous potentialities for the world of humanistic learning. The gift is an appropriation of $1,725,000 which, it is expected, will provide for the publication of at least 250 scholarly books by the country's university presses over a period of five years.

Several weeks ago, W. McNeil Lowry, the Ford Foundation's program director in the humanities and arts, described the steps that have been taken to date to forward the project and spelled out plans for the future. Thirty university presses, the names of which are listed in the box at the right, are to share in the beneficence. Checks totalling $305,300 were sent out as a first payment.

"Four years ago, when the Foundation began to do its own staff work in education," Mr. Lowry explained, "we asked people in the field what were the priorities of need in humanistic scholarship. We had expected to find the need for released time for research as the Number One demand. . . . [But] time off for research emerged [only] as a strong second. The need for aid to publication was clearly first."

The Foundation broadened its inquiry. It discovered the problems of the young professor who needed to publish a book in order to receive a promotion, and these led the Foundation to its decision to provide funds for such a purpose. "The significant fact about the Ford Foundation's university press program," according to Mr. Lowry, "is that its objective is not the press at all. The focus of the Foundation's interest is the scholar."

"Since World War II," Mr. Lowry continued, "non-academic sources of financial support have largely been devoted to the solution of particular problems facing the American society and the world. Scholars in the humanities who wanted to work in seventeenth-century Korea, for example, might find partial support. Those who wanted to work in seventeenth-century America or England had much more difficulty. In most philanthropic programs, the humanities were included, if at all, only as means to a political end." The Ford decision was to back the publication of books in those fields of scholarship which were at a disadvantage under contemporary conditions—*i.e.* the humanities and the social sciences.

In order to do this the Foundation decided to turn to the university presses. To make certain that the money would do the most good possible for the individual scholar, it established several qualifications:

1) Grants shall not be used to publish books for which the university press requests the author to pay for any part of the cost of publication. Such expenses are to come from the Foundation's grant, not the author.

2) Grants shall not be used to publish books outside the fields of the humanities and social sciences, broadly defined.

3) Half of the funds given to any university press shall be used for works written by scholars at universities and colleges where no eligible university press is located.

4) Grants shall not be used to support the operations of the university press or to substitute for any subsidies the press may be receiving from any other source.

"What we had to avoid," says Lowry, in explaining the program's evolution, "was as clear as what we wanted to achieve. We obviously did not want the Ford Foundation to dominate scholarly publishing by indirect influence of its money. At the other extreme, we did not want to commit the Foundation to the support of the university presses, now or at any other period."

Now, with its program begun and its first actual grants in the hands of the university presses, the Ford Foundation will consider applications from other university presses which are able to satisfy the conditions of eligibility set up by the Foundation.

"One or two directors of large presses in our first round of grants are frankly wondering where the additional works of high quality are coming from," Mr. Lowry acknowledges. "We are not at all surprised at this, since the press director, however heavy the correspondence he keeps up, does not get around personally to visit a large number of colleges and universities. What he often does not appreciate is the number of manuscripts that are not completed because of the scholars' own conception of the difficulties in the way of their publication."

To advise it on the administration of the program, the Ford Foundation has enlisted the aid of Chester Kerr, secretary of Yale University Press and author of two studies of American university presses; Taylor Cole, professor of political science at Duke University, and Kerker Quinn of the University of Illinois and editor of the literary review *Accent*. Messrs. Cole and Quinn define the project's opportunities as they see them on the opposite page.

THE THIRTY UNIVERSITY PRESSES here listed alphabetically have received initial grants from the Ford Foundation: University of California Press, University of Chicago Press, Columbia University Press, Cornell University Press, Duke University Press, University of Georgia Press, Harvard University Press, University of Illinois Press, Indiana University Press, Johns Hopkins Press, University of Kentucky Press, Louisiana State University Press, University of Michigan Press, University of Minnesota Press, University of Nebraska Press, University of New Mexico Press, University of North Carolina Press, University of Notre Dame Press, University of Oklahoma Press, University of Pittsburgh Press, Princeton University Press, Rutgers University Press, Southern Methodist University Press, Stanford University Press, Syracuse University Press, University of Texas Press, University of Washington Press, University of Wisconsin Press, Yale University Press.

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Literary History? Politics? Yes!

A Duke Political Scientist Surveys the Possibilities for The Humanities and Social Sciences

By TAYLOR COLE

THERE are two basic justifications for the Ford Foundation grant to university presses. One is that it will make possible the publication of scholarly writings in the humanities and social sciences which either would not be published at all, or would be published only after considerable delay and personal sacrifice to the author. The other is that, through such publication assistance, the grant will encourage research and scholarly writing which might not otherwise be undertaken because of the belief that the publication of the completed work would not be possible.

The first justification is based on the assumption that present publication outlets are inadequate. Obviously the interpretation of adequacy will depend upon the individual's standards. Some observers believe that too much in all categories is now being published—with exception perhaps being made for the critic's own published writings. It is true that the number of publications and the total income of the leading university presses has risen substantially since World War II. But the proportion of the total income of the thirty-four leading presses derived from subsidies rose from 9 per cent in 1948 to 23 per cent in 1955. It is also possible—although exact figures are hard to come by—that the total amount of support from foundation sources for book publication during this same period has increased. This increase, however, can be attributed particularly to indirect grants through projects which permit the publication of research results. Nevertheless, if we can assume that the university presses provide the only publication outlets for much of the scholarly work which is being produced, I believe that these outlets have been too limited in the past and without the spur of some special assistance would prove increasingly inadequate in the future.

The university press, unlike the commercial press, does not exist to earn a profit. At the same time, the amount that the university press can lose must be determined by the amount of the subsidy or other funds available to meet the deficits for the publication of books which cannot pay for themselves. The specialized monograph may find its way only into the research libraries or into the hands of a small number of professional colleagues. If these books are to be published at all, funds must be found for this purpose. For the publication of certain types of works—especially scientific—government and industry have furnished some support. A number of universities have provided funds which have enabled their faculty members to meet the problem of publication. But all too frequently meritorious books in the social sciences and humanities either must be rejected by a university press because no funds are available or must be accepted on terms which call for a subsidy not procurable by the author.

Under these circumstances, the Ford Foundation has taken a highly justifiable step in recognizing the problem and assisting in its solution—without, I may add, interfering with the editorial policies of the university presses. This viewpoint is shared by Ashbel G. Brice, the director of the

(*Continued on page* 51)

Poetry? Short Stories? Perhaps . . .

The Editor of Accent *Proposes New Fields for University Presses to Enter*

By KERKER QUINN

UNIVERSITY PRESS offerings in literature remain predominantly scholarly. According to Chester Kerr's "American University Publishing, 1955," "except in the case of certain regional material, university presses still regard fiction, verse, and drama as outside their proper spheres of interest." In that year only twenty-one titles were identifiable as creative writing—2.2% of all university press titles.

Acceptance of regional work is explained by ready audience. Folklore enthusiasts are waiting for "The Talking Turtle and Other Ozark Folk Tales," by Vance Randolph (Columbia). What literate, solvent Kentuckian is not tempted by "Kentucky Story" with its imposing roster—Cobb, Roberts, Tate, Gordon, Stuart, Warren, Hardwick, Guthrie? Young writers' curiosity about Wallace Stegner's graduate writing program brings them to "Stanford University Stories," compiled yearly since 1953.

Besides the wholly or partly regional, the most noteworthy university press contribution to current literature over the years has been the Yale Series of Younger Poets, now past its fiftieth volume. Otherwise, only a stray verse drama or translation or memoir has come from the university presses in the average year.

Will the Ford Foundation program effect a change? Hardly in a direct way. The grants are designed primarily to augment scholarly publication in the humanities and social sciences. And what of its indirect influence upon university press sponsorship of creative writing?

Press directors have considerable latitude in interpreting the program; to sacrifice a pedestrian thesis for an impressive verse-novel would not violate its spirit. Moreover, press directors who apply their entire grant proceeds to scholarly publication may feel enabled to allot a somewhat larger portion of their regular funds to creative work.

Even though content with the tradition of university publishing, will they not sooner or later be ruffled by the winds of change? For one thing, commercial firms face a mounting financial hazard, and are increasingly reluctant to print poetry and short stories as prestige items. The subsidized university presses must anticipate a flurry of serious writers' unsolicited manuscripts, and must formulate a policy regarding them. It will in some cases, surely, be a policy of cautious hospitality to the creative writer.

Another disturbing wind in the press directors' offices is the widespread instruction of writing and modern literature in the universities. An English department which in 1930 assigned two instructors to such courses must now assign ten—and also import Randall Jarrell or Caroline Gordon as a visiting professor. If the course offering has changed so much, can the press offering remain unaffected?

Many permanent members of the writing and modern literature staff are themselves well-known or aspiring writers. They will occasionally be appointed to the university press advisory board. And they will be available as press consultants in the evaluation of manuscripts, just as scholars now are.

I believe there are already signs of awakening to the winds:

a) The critical and biographical studies being announced by university presses deal more frequently with figures not too long dead (Proust,

(*Continued on page* 50)

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HUNTING THE TREASURES OF HISTORY

Herbert Hoover's Library

By FRANK J. TAYLOR, *ambassador-designate to Switzerland.*

WHEN the tide of fleeing Hungarians inundated Austria last winter, two Americans who had been bounced out of Budapest by the Soviet puppet regime offered their services to Vienna relief officials. As they set to work processing refugees, they also asked questions on their own about underground movements, publications, and leaders in Hungary. This information would be useful as a guide for future forays of an extraordinary world-wide scrounging undertaking: "Operation Pack Rat," a long-time hobby of former President Herbert Hoover.

For forty years Hoover "pack rats" have been tracking down elusive documents, memoirs, posters, pamphlets, and minutes of secret meetings in order to fill in the missing links of modern history. Millions of items, many of them priceless and irreplaceable, are now on file in a lofty campanile on the Stanford University campus in California. Named The Hoover Institute and Library on War, Revolution, and Peace, this tower of history houses firsthand data on the political convulsions that, since World War I, have shaken Russia, China, Germany, Poland, Turkey, Egypt, Japan, and other nations that cannot be found inside these countries—"raw history" on Communism, for example, that cannot be found in Soviet Russia.

Operation Pack Rat derives its nickname from a comment of the late President Ray Lyman Wilbur of Stanford: "Hoover is the greatest pack rat of all time, because whenever he leaves a ton of food, he picks up a pound of history." This is precisely how Hoover's unique hobby got under way.

During World War I, when he headed the Commission for Relief in Belgium, Hoover made numerous trips across the submarine- and mine-infested North Sea, expediting the flow of food to German-occupied Belgium. On one of these voyages he read in a book by President Andrew D. White of Cornell University, a great authority on the French Revolution, how difficult it had been to piece together the objective story of that upheaval because so much of the "ephemera," as historians call the contemporary documents, had been destroyed. Suddenly it struck Hoover that he was in a unique position to help document what was then mankind's greatest struggle.

The men on his food relief staff shared his enthusiasm and became his pioneer pack rats. Grateful Belgians cooperated by smuggling stolen German directives and underground publications into their hands. He began shipping crates of material to the library of his alma mater, Stanford University. By war's end Hoover, as head of the American Relief Administration, had a hundred agents scattered over chaotic Europe. He dipped into his own bank account for $150,000 to pay for material gathered by these eager hunters as they dispensed food. The haul was tremendous.

IN Budapest a Hoover agent arrived at the headquarters of Bela Kun, leader of the short-lived early Hungarian Communist government, just after Kun had fled in 1919. The Hoover man bundled up the papers he found scattered about and shipped them out. Today they provide the best record extant of the first Communist state established outside Russia—an important missing link in history.

Another agent persuaded President Fritz Ebert of the new German Republic to turn over papers documenting the inception of that country's first democratic government. In Turkey the history collectors acquired unique records of the birth of the Turkish Republic. When President Celal Bayar visited the Hoover tower three years ago, he arranged to have microfilms made of many items to round out his records.

In 1923, when Hoover was Secretary of Commerce, he struck another history bonanza. A devastating drought swept southern Russia, and Hoover promptly raised $70,000,000 for a vast relief program. When the grateful Russians wanted to know how they could repay the Americans, the relief agents mentioned Hoover's history collection. Russian scholars, who had been hiding underground documents, were delighted to unload their "hot papers" into American hands.

After the relief operation two Hoover men, Dr. Harold H. Fisher, later head of the Hoover Library, and Professor Frank A. Golder were allowed to stay in Russia to continue their research. As a result, the Hoover Library has the finest collection of material on the Russian Revolutionary era ever assembled. When the Soviet government needed the first copy of *Pravda* to complete its file, it obtained the photostat of the original at Stanford.

Collecting history in Soviet Russia has at times had the thrill of cloak-and-dagger mystery. One Russian professor told Golder that if he would go to a remote farm in Finland he would find a chest of documents. Golder dubiously followed instructions. The treasure hunt turned up revealing papers on the in-fighting among the Bolsheviks for control of the Party.

As the flood of material poured in from many lands, the Stanford library became swamped. Boxes and crates jammed the basement and corridors. Scholars could gain access to but few of the papers they were eager to check. Hoover's old relief men, most of them successful professional and businessmen by now, came to the rescue. They raised $673,000 to build a 285-foot Tower of Peace on the Stanford campus.

The tower's ground floor contains a reading room and two treasure rooms, featuring public exhibits of the more spectacular items in the collection. These include the scroll signed by top Bolsheviks crediting Hoover with saving the lives of 17,000,000 Russians in 1923—an item that many would like to mail in photostat to Communists who become too abusive of American capitalism. On the second floor are cubicles in which scholars work, and the floors above are devoted to the files of material, library offices, and an office for the ex-President when he is on the campus. Atop

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the tower is a belfry in which hangs a carillon contributed by his former colleagues in Belgian Relief.

Completed in 1941, the Hoover tower opened for business just in time to be of inestimable value to the war effort. Men in uniform crowded into it to study or copy German maps of the Japanese-held Pacific islands, ruled by Germany prior to World War I. (Hoover agents had gathered these in Berlin.) Gen. Mark Clark used the Library's collection of French maps in planning the North African invasion.

As the Axis crumbled, a new generation of Hoover foragers swept over Europe, seeking ephemeral records before they disappeared. In Berlin one of them salvaged some of the last directives of the Hitler regime, Joseph Goebbels's diary and a secret German Army atlas revealing Nazi plans for carving up Russia.

When France's Vichy government fell, Hoover collectors hustled some of its most exciting papers out of the country. In Belgium a woman whose life had been saved by the Belgian Relief during World War I undertook to document the German Occupation in World War II by secreting stolen Nazi papers. At war's end she delivered her cache to a Hoover collector.

One remarkable roundup was made by Gen. Wladislaw Anders, a Polish leader who escaped to Britain after the Soviet and Nazi armies crushed Poland at the start of the war. Later, when the Nazi armies were fighting the Russians, the latter allowed Poles in prison camps to evacuate via Iran to Britain. General Anders carefully collected the transportation orders of 40,000 Poles and took depositions from thousands of ex-prisoners. These, too, found their way to the Hoover Library and thus enabled the U.S. Government to fix the location of hundreds of Stalin's slave labor camps.

Meanwhile in Japan, Col. Hubert Schenck, a Stanford geology professor on General MacArthur's staff, organized a pack-rat crew that gathered in, among other significant items, official papers documenting the high conspiracy that erupted in the Pearl Harbor attack; also the memoirs of Prince Saionji, last of the Elder Statesmen, revealing how some Japanese tried to head off the war.

Especially thrilling were the exploits of Arthur and Mary Wright, the latter now curator of the Library's comprehensive Chinese collection. The young couple were topping off their Oriental history studies in Peiping when the Japanese clapped them into a prison camp. At war's end, when Gen. George Marshall arrived in China to seek an entente between the Nationalists and the Chinese Reds, the Wrights, now collecting for the Library, wangled seats on his plane when it flew into Yenan, the Red headquarters. Here the Wrights obtained very rare records of the Chinese Communist movement. Flattered that the Americans should be interested in their cause, the Chinese cooperated, even to giving up the file copies of their official newspaper. All except a few issues, that is, which had been sold by the impoverished editor for wrapping paper. Mary Wright recovered these by searching at the town market.

When the Wrights returned home, they left contact men who continued collecting. Suddenly, with the outbreak of the Korean War, the Chinese Reds impounded six tons of material ready for shipment.

Last year Mary Wright learned that the Communists were willing to release the impounded documents if she would send $1,100 for storage charges. The Library decided to gamble, and the money was dispatched. Checking through the boxes when they arrived, Mary Wright discovered that though some of the papers had been removed, the Library had made a good catch of rare historical records.

The Library is now in the second phase of its work: making its material available to scholars and other libraries everywhere. Microfilm reproductions of almost any document are furnished at cost. To date some 5,000 scholars from other universities and from sixty countries have studied at the Hoover tower, where they may have the assistance of a Library staff of sixty-five persons who speak twenty-five languages fluently and read about ten more. At present eighty visiting scholars are working piecing together the tag ends of history.

Among those who have come to study the Russian material is Alexander Kerensky, head of the ill-fated democratic state that bridged the leap from Czarist to Soviet dictatorship. Because this period was a major historical gap, the Library's trustees provided him with an office and staff, and plan to publish his documentation when completed. Also stemming from the Library's Communism collection is a study, soon to be published, of the pattern of Soviet diplomacy with regard to treaties.

Hoover's hobby has grown from a haphazard adventure into a vast scientific enterprise, costing $275,000 a year over and above the $4,500,000 spent in collecting and housing the raw history. To cover this, Stanford University has provided $125,000 a year, an endowment has yielded another $50,000 annually, and the deficit has been made up by contributions from admirers of Hoover and the Library.

Under the Presidential Archives Act of 1955 the Library became eligible for about $100,000 a year from Federal funds—money badly needed. But Hoover, who has never accepted for himself pay for his public services, advised against accepting the Federal funds. "We must continue to be independent and rely on private funds," he pointed out to the Library trustees. They agreed, then passed the hat among themselves for the extra money, until they could establish a permanent endowment of $2,500,000. By August 10 of this year, Hoover's eighty-third birthday, they hope to have it, enabling the Library to remain forever free.

The Island-Maker

By Roy Marz

I AM TIRED of making these statements about you, God,
Of my insular grammar. I glass the various shores
For a grain disturbed, I strain the ordered winds
For the crack of one branch in the humming woods.

Do you want me silent? Silent diver, my silence
Was fathomless: you tear me and I shrill.
Here are my words, I throw the eloquent islands
Up to your dry hand. Arrange them at will.

You have no hand except what dry islands form,
And I catch my falling islands, afraid they will break,
And set the same archipelago. But, Lord,
We are tired of it, you and I. What else can I make?

Rain me all words and a fire to make them bend
And fuse, for I have your dream of a spinning ball.
Do you fear if I tossed it to you it would stay in a hand?
Would I find you eloquent, God, with no words at all?

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Science in Books

"ATOMS FOR THE WORLD"

Author: Laura Fermi

By MARGUERITE CLARK

FIVE years ago, the University of Chicago Press asked Laura Fermi to write the biography of her husband, Enrico Fermi, father of the Atomic Age. The modest, Italian-born wife demurred. "I cannot. My husband is the man I cook for and iron shirts for. How can I take him that seriously?" Yet the idea took root. In 1954, Mrs. Fermi published "Atoms in the Family," a vivid, witty account of her married life with the great scientist, with an amazing perception on the author's part of the facts behind the creation of atomic power.

Now, less than two years after her husband's death from cancer in November 1955, Mrs. Fermi has written a second book—"Atoms for the World" (University of Chicago Press, $3.75)—extending her broad knowledge of the atomic era to include the world at large. It is a behind-the-scenes story of the Geneva Conference on the Peaceful Use of Atomic Energy in August 1955, sponsored by the United Nations, at which, fittingly, Mrs. Fermi served as official historian for the United States delegation. Enrico Fermi would have been pleased at his wife's explicit account of how things went in the Palais des Nations in Geneva.

"Never before had a gathering from which politics had been so deliberately and successfully banned proved to be of such great political import," writes Mrs. Fermi. In rapid prose, and with admirable simplicity in presenting complex scientific details, she records her impressions of key atomic figures, all well known to her, including Admiral Lewis L. Strauss, Isidore I. Rabi, Dr. Dmitri V. Skobeltzin of the Soviet Union, Niels Bohr, Hans Bethe, Otto Hahn, and Ernest O. Lawrence, inventor of the cyclotron. With a friendly interest in social affairs, she recalls the garden party in the Parc des Eaux Vives, and the memorable cruises on Lake Leman, with "good talk, champagne, brandy, and dances." ("Oh, those earthy delegates and wives who gave so much thought to good food and drink!") Then, shrewdly, and with an ear to the conference discussions, Mrs. Fermi describes atomic progress, since the first controlled release of nuclear energy in the atomic pile in December 1942.

Long before they had perfected the atom, American scientists had pondered over the possible use of atomic energy in the diagnosis and treatment of disease, and even in industrial power. Then the war came, and peacetime plans were forgotten while the same scientists plunged into a fight to harness atomic energy to weapons. Scarcely had the clouds lifted over Hiroshima than the medical and industrial studies of the forces locked in the atom were accelerated. Since then atomic potentialities have been widely recognized in all fields of knowledge—physics, chemistry, engineering, biology, agriculture, and industry.

AT THE Geneva Conference, it was revealed that at least four countries—France, Britain, the Soviet Union, and the United States—were already building full-scale atomic power plants. Yet progress in the industrial use of atomic power moves slowly, Mrs. Fermi points out, chiefly because of the enormous cost. "The most useful type of atomic power plant," she suggests, "would be a medium-sized package reactor that could be shipped or flown to remote regions where electricity was not produced, or was very expensive."

At the conference, delegates (some 1,400 from seventy-three nations) had a chance to observe an authentic American "pool reactor," specially built and tested at Oak Ridge, and shipped by plane to Geneva, where it was set up in a small wooden chalet known as "Project Aquarium."

Nonetheless, Mrs. Fermi states bluntly that Soviet Russia is far ahead of the United States in the use of atomic power. The Russians have built the first atomic power station for commercial use, and the largest nuclear accelerator; they have "unlimited funds" for industrial and technological research. "Between 1950 and 1960, the USSR will graduate 1,200,000 scientists and engineers, compared with 900,000 in the United States, and they will be the highest paid people in the country, after the politicians." These facts, she concludes, "were considered indicative that the United States might lose its lead in science and technology unless the problem of finding better high school and college teachers in science, and of attracting more students in this field is solved."

The success of the Geneva conference had in the end to be measured by the press coverage. Some 900 reporters (not to mention scores of radio, television, and film men) wrote an estimated four million words, "all remarkably good, often exciting, but without sensationalism," Laura Fermi says. None of these reports makes the conference activities more understandable than Mrs. Fermi's vital book.

LIFE AMONG THE MOON CHILDREN: The Cuna Indians, who live in the San Blas Islands off the coast of Panama, apparently have the highest incidence of albinism in the world. They believe that if a pregnant woman, or her husband, gazes too long at the moon the natural result will be an albino child, and albinos are accordingly called "ni mimmikana," or moon-children.

Clyde E. Keeler, author of **"Land of the Moon-Children"** (University of Georgia Press, $4.50), spent five summers among these people. He had three particular reasons for doing so. In the first place, as a professor of biology—at the Georgia State College for Women—he was intrigued by the possibility that genetic mutations affecting pigmentation might be linked with other effects of a morphological and psychosomatic kind, an hypothesis he believes he has proved. In the second place he was fascinated by the customs of the people, especially the fertility rites, which seemed to him exceedingly ancient in origin and characteristic of all cultures even today. Finally, he wanted to learn more about, and to report, the work of the San Blas Mission, a mission sponsored by the Southern Baptists of the United States, in helping the Indians to embrace the culture of the Western World.

Mr. Keeler disclaims any effort to produce a scientific treatise, and his book in truth makes no contribution to anthropology. As a record of personal experiences, however, it has a certain appeal. It may be recalled that the earliest accounts of primitive peoples, written by travellers and missionaries, were works of a similar character. —ROBERT BIERSTEDT.

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Fiction in Three Tongues

French

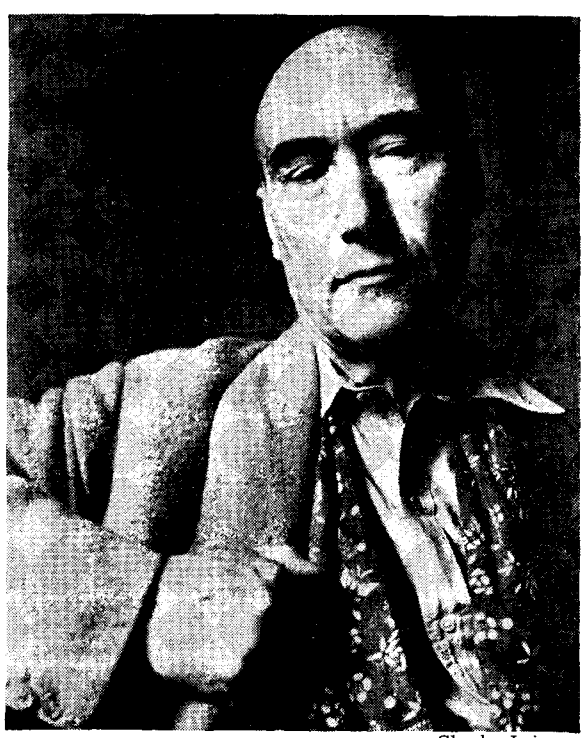
"An Age of Fiction," by Germaine Brée and Margaret Guiton *(Rutgers University Press. 242 pp. $5), is a study of the French novel from Gide to Camus. It is reviewed by Roger Shattuck of the French department of the University of Texas.*

By Roger Shattuck

ON THE eve of the Battle of Borodino, Tolstoy tells us, General Kutuzov was reading Mme. de Genlis's "Les Chevaliers du Cygne." In the opposing camp Napoleon was lugging along with him his usual cases of novels and memoirs. Though his own career had already turned to dross the romanesque world of exalted deeds and passions, the Emperor never weaned himself from that spiritual sustenance. The French novel in its days of extravagant romanticism always found ways to insinuate itself into the presence of history.

In the twentieth century the French novel has if anything stood more resolutely eye to eye with the contemporary world, material and spiritual, than ever before. Yet Wilson was not reading Proust at Versailles, nor Truman Sartre's "Nausea" on the eve of Hiroshima. Can we truly speak then, as do Germaine Brée and Margaret Guiton, in their fine new volume on the French novel from Gide to Camus, of "an age of fiction"? The expression is misleading. Some of the most compelling fictions of our day have arisen in "non-fiction" worlds like mathematical physics. No, this is not an era in which the novel has absorbed the greatest imaginative and constructive genius of mankind. But the twentieth century novel has claimed more talent in France than elsewhere and deserves all the sympathy and analysis it receives in this study.

Miss Brée (author of a penetrating work on Proust) and Mrs. Guiton state in their opening chapter that the modern French novel, by overthrowing old values and establishing new ones, creates in effect a "new image of man." This effort to remake our lives according to all experience, inner and outer, momentous and trivial, and not according to the schematized universe of the nineteenth century, leads to the ideal of "conscious existence." The conception of the novel as a reconstituting of reality serves as both preliminary and conclusion to this work, yet the authors occasionally tire of their thesis and take novelists like Giono and Mauriac to task for their inability to "face reality." One wonders which reality is meant, the old or the new. And this insistence upon a new image of man finally leaves only half expressed the most significant ideas suggested by "An Age of Fiction." The chapters gradually reveal that, except for the Catholic novelists and perhaps Camus, the French novel of this century has been essentially confident of man's ability to remake himself. "Optimistic" is the word employed in the text, yet no full statement is made refuting the widely held impression that the French novel is pessimistic, destructive of all values, splenetic, and sordid. Moreover, we are never brought back to the premise of this optimism: the belief that we are free and responsible and that only within ourselves will we find the resoluteness to take our lives into our own hands and make of them something meaningful. The godless universe of Malraux, Sartre, Gide, and even Céline is not one of despair but one of hope and challenge.



—Charles Leirens.

André Gide—"godless universe."

Once they begin considering individual authors, Miss Brée and Mrs. Guiton perform brilliantly. They have learned the art of retelling the action of a novel so judiciously that the summary contains an interpretation of the events and the beginning of an evaluation. The five categories into which they divide the French novel give shape without undue distortion. Their knowledge and understanding rarely falter. One could wish only that they had given more space to considerations of style.

Comparison is inevitable between this volume and the recent study by Henri Peyre, "The Contemporary French Novel." In fact it is both illuminating and disturbing to perceive that the large area of agreement between them implies, so early in the century, a kind of standard version. It runs like this: Proust and Gide are the "masters"; Roger Martin du Gard finally displaces Duhamel and Romains as chronicler of the opening decades of the century; the Catholic tradition has released significant forces of dramatic spiritual conflict into the novel (Mauriac for Peyre, Bernanos for Brée-Guiton); and a new attentiveness to human predicaments of action and freedom link Malraux to Saint-Exupéry to Sartre to Camus. In comparison the differences seem trivial. Professor Peyre keeps bright the deserved reputations of Radiguet and Giono. Miss Brée and Mrs. Guiton include a much needed revaluation of the surrealist or "escapade" novels of Breton, Cocteau, and Queneau.

These two critical studies will find their way into the hands of teachers, students, critics, and novel readers, all of whom share the human inclination to accept an established frame-

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work of evaluation. The conjunction of these two independent works by highly intelligent authors gives the unfortunate impression that the framework is to a great extent already complete. The dangers are obvious, as are some of the flaws in the framework. Can a general study of the modern French novel ignore Colette—and just because she appears to "remain aloof from the principal currents of her time"? Is it possible to present the recent evolution of the novel without an examination of how authors since symbolism and surrealism have begun to abuse, exploit, doubt, and toy with language itself? Both books fall short on these grounds and a few others, yet both are serious and important literary studies. They provoke us to go back and discover the image of man in the novels themselves and to confront the freedoms we enjoy and too easily neglect. For, as "An Age of Fiction" states simply, "The novel today has become once again an education."

English

"The Rise of the Novel," by Iann Watt *(University of California Press. 319 pp. $4.50), is a study of the sociological conditions and the intellectual currents that produced the eighteenth-century English novel. Richard B. Sewall of Yale reviews it.*

By Richard B. Sewall

IANN WATT tells us that his excellent "Rise of the Novel" originated in a study, begun in 1938, of the reading public of early eighteenth-century England. How many people read books? How many could read at all? What kind of books did they read and what did they read beside books? Did women read more than men, or vice versa? Of what social class were the bulk of the readers?—such were the questions with which, according to standard sociological practice, Professor Watt set about clarifying the tangled problem of the origin of the novel. Chapter II ("The Reading Public and the Rise of the Novel") is, I gather, the purest remaining vestige of this early study—and a fascinating one it is, showing the relevance even of such oddments as the tax on windows (imposed in the late seventeenth century) and the leisure hours of housemaids to the establishment of a "new centre of gravity" in the reading public to which the first novelists—Defoe, Richardson and Fielding—addressed themselves.

But, valuable as such data may be, it is our gain that Professor Watt did not stop there. Even in his sociological phase, he saw "wider problems," and the strength of the book lies in its not being limited to any one method or point of view. Although he never loses sight of the bearing of immediate social conditions on artistic creation, nor of the Weberian "sense of the milieu," he soon moves out of the statistic-oriented world of Chapter II to grapple with problems that the statistical method cannot handle.

WHY was it, he asks, that so many people, about this time, became so deeply interested in reading about other people—not saints, or sages, or heroes like Agamemnon, but about ordinary people like themselves? Why, suddenly, did they relish such minute and abundant detail—and presented at such great length? (Dr. Johnson said that if a man read Richardson for the plot, he would hang himself.) This is a complex problem. Professor Watt sees the rise of the novel as involving a basic cultural shift, a process of centuries rather than decades. The assumptions behind this new concern for the particular and the individual (as opposed to the "universals" and "classes" of tradition) involve the major moral, philosophical, theological, and esthetic movements of the Renaissance and Reformation as they met up with the social changes of the early eighteenth century. It is much more than a matter of "the economics of the middle class," or the rise of the magazines, or the "sentimental tendencies" of the age. In the simple fact that Clarissa had a room of her own, a key to lock herself in with, and letters to write which it could be assumed people would want to read—in all this lies a new conception, not only of the place of women in society, but of the nature of man, society, and the function of literature. Professor Watt blocks out with a sure hand, putting to use an extensive bibliography, the major forces active in this change.

But he does still more. He understands the obligations of criticism; and centering his discussions on "Moll Flanders," "Clarissa," and "Tom Jones," he considers the novelists as novelists. Here, too, is a realm where statistics cannot be decisive. I am somewhat dubious about his denial of all irony to "Moll Flanders" and about what seems to be his clear preference for Richardson over Fielding. But he is sensitive to critical counterclaims (although there is no mention of Dorothy Van Ghent's contrasting views on "Moll Flanders"), and his arguments are compelling and always interesting. The perfect "New Critic" would do more with imagery, metaphor, and such instruments of inner coherence, perhaps, but Professor Watt is by no means insensitive to these matters. He leaves us not only with a deepened understanding of the novels as documents, or reflections, of major social tendencies, but with new insight into their nature as artistic creations. One finishes the book with a satisfying sense of its completeness.

Samuel Richardson—"abundant detail."

German

"The German Novel," by Roy Pascal *(University of Toronto Press. 344 pp. $4.50), is a description and evaluation of a field little known or appreciated by English-speaking readers. Professor Victor Lange of Cornell University reviews it.*

By Victor Lange

NO MATTER how much the specialist in German literature may protest and deplore, it is true that the tradition of the German novel is, with no more than one or two exceptions, unfamiliar to the average English-speaking reader of European fiction. We have for long needed a clear and persuasive account of the special energies of imagination and form that should tempt us to read some of the neglected German masterpieces of the nineteenth century. Roy Pascal is, I think, the first English or American critic to undertake this difficult task, and what he has to say in his new book "The German Novel" deserves wide attention. He offers less a history of the form than a series of well-informed and sensitive essays on those novelists whom he regards as repre-

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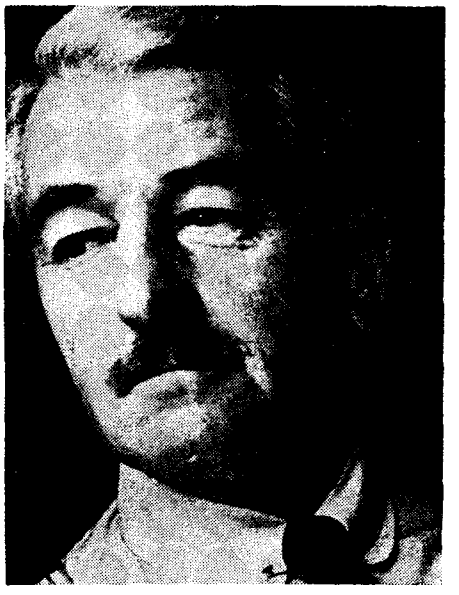
sentative of a particular "German" mode of fiction. Goethe's "Wilhelm Meister," he suggests, is the model performance which in theme and manner determines the three great examples of the *Bildungsroman,* the developmental novel: Stifter's "Indian Summer," Keller's "Green Henry," and, in our own day, Thomas Mann's "Magic Mountain."

The first part of the book is devoted to a detailed if at times conventional account of these major works. The second half deals more broadly with the total achievement of seven writers who—apart from Kafka and Mann—should be more generally known. Stifter, Gotthelf, Keller, Raabe, and Fontane are, indeed, novelists of the first rank and Mr. Pascal writes about them from the ample point of view of a well-informed scholar. He has certain vigorous moral convictions and states his preferences without taking refuge in the comforting shelter of professorial ambiguity. That he has drawn the attention of non-German readers to so impressive a recorder of Swiss communal faith as Gotthelf or to such a great piece of European fiction as Keller's "Green Henry" is cause for much gratitude. (It is, incidentally, one of the most embarrassing sins of omission to which English and American publishers must confess that exactly one hundred years after the first publication of this most readable of all German nineteenth-century novels no English translation has as yet appeared.) On Raabe Mr. Pascal speaks perhaps with the clearest admiration and what he says about Mann and Kafka amounts at least to an intelligent though often somewhat skeptical summary of their intellectual positions and their formal skills.

Yet, when all these assets of Mr. Pascal's book are duly counted there remains a sense of disappointment, not primarily with his individual judgments but with his approach and, therefore, with the effect of the book as a whole. If this study was intended to persuade English and American readers to pay more attention to the neglected canon of German fiction it would, I think, have been far more rewarding, instead of applying essentially historical perspectives, to have made fuller use of our contemporary understanding of the formal characteristics of fiction. His object, says Mr. Pascal, was to find out what it is that makes these neglected works good novels, and he assures us that it was his purpose to write "primarily of the esthetic qualities of the works under discussion." But his procedure does not sustain these intentions. The term *Bildungsroman* is of little critical usefulness if it is not at every



Faulkner—psychoanalyzed as a preacher.

point of the inquiry related to a specific narrative attitude. Mr. Pascal treats it as if it were merely a ponderous variant of an educational blueprint. Moreover he limits the very relevance of the term by making the success or failure of the educational "journey" (and of the novels themselves?) dependent upon the degree to which the hero outgrows a "romantic" view of life and faces "reality."

From Goethe to Kafka these two terms—romantic and realistic—seem for Mr. Pascal to determine not merely the integrity of the authors but the quality of their work; they are the only categories of judgment on which he relies. Is it not, for purposes of literary criticism, a dangerous oversimplification to maintain that "romanticism" is "the preference for dreams over practical social reality"? And is it adequate for a critical appraisal of a body of fiction to assert that realism as an attitude involves "an acceptance of the moral claims of the social world on every member of the community"?

IT IS as a result of this pragmatic kind of critical vocabulary that Mr. Pascal can offer only a perfunctory apology for paying little or no attention to such remarkable and, indeed, immensely influential German contributors to the craft of fiction as Jean Paul Richter or E. T. A. Hoffman. "The poetic qualities that some of them possess [he refers to Hoelderlin, Novalis, and Jean Paul] do not belong primarily to the form of the novel"—this is a curious critical obtuseness in an uncommonly well-intentioned observer. Surely it is precisely in some of these eccentric figures that the genius of the German narrative imagination asserts itself, and their extraordinary example—far more than Goethe's "Meister"—has determined such masterpieces of modern German fiction as Rilke's "Brigge," Musil's "Toerless" or, indeed, Kafka's "Castle."

In his conclusion Mr. Pascal measures the achievement of German fiction by F. R. Leavis's characterization of the English novel which is "distinguished by a vital capacity for experience." In line with his own premises he is bound to find it sadly wanting. He deplores an "almost philistine monotony in the lives of the German novelists," their excess of "heavy symbolism," and a "lack of the energy and bite of passion." There is, he feels, "too little freshness of perception in their writing, and a lack of liveliness in incident and plot." He will not, I fear, in these terms, persuade the cosmopolitan reader that the men here dealt with belong by right in the company of their great European contemporaries. Nevertheless, Mr. Pascal is right in maintaining that the tradition of German fiction offers profit and delight—in many respects his book clears the way for an unencumbered reading of a handful of novels that should be far more than objects of academic curiosity.

ONE MAN'S FAULKNER: The unusual thing about Irving Malin's **"William Faulkner: An Interpretation"** (Stanford University Press, $3), is that he does not, like most critics of his school, try to psychoanalyze Faulkner as an individual—but as a preacher. Thus we are confidently informed at every turn that *this* is what Faulkner *means.* Every critic remakes the authors he is interested in, but Malin's Faulkner is probably much closer to Malin (apparently a big-city Northern liberal) than to Faulkner (a small-town Southerner). The inevitable consequence is that when Faulkner fails to live up to humanitarian expectations he gets scolded, as, for example, when Malin says that Faulkner's description of the flapper is sociologically "unfair and sensational."

Malin is betrayed into the final irrelevancy in his last chapter when he diagnoses Faulkner "as latently homosexual or . . . Oedipal." Even if amateur psychiatry were a valid aid to the literary critic, one would still protest that the primary object of concern is, and ought to be, the work of art and not the artist. When the two are confused, as Malin confuses them, the result is shallow on one level and false on a deeper one.

—THOMAS LOWRY.

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How "Supernatural Harmonies" Are Written

"Shelley at Work: A Critical Inquiry," by Neville Rogers *(Oxford University Press. 356 pp. $5.60) is a study of the poet's thought and working habits based on unpublished manuscript material. Professor Carlos Baker of Princeton, who reviews it here, is author of "Shelley's Major Poetry" and other books.*

By Carlos Baker

THE rough quarries and vast antres in which Shelley chipped and chopped away as he fashioned his essays and poems were a series of working notebooks. Twenty-eight of these have survived the cataclysms of the past century and a quarter, six in America, the rest in England. The scholarly importance of Neville Roger's "critical inquiry," "Shelley at Work," is that no close and systematic scrutiny of the whole range of this material has hitherto been undertaken.

In fulfilling his task, Neville Rogers is able to reveal and explicate a wealth of material bearing on Shelley's reading, the origin and development of his leading ideas and symbols, and his habits of composition. The notebooks are valuable also in leading us down along an intricately tortuous labyrinthine path into the recesses of one of the most brilliant and subtle minds in English literature.

When the piratical Edward John Trelawny once caught a glimpse of a Shelleyan worksheet, it struck him as a "frightful scrawl" which might well have been mistaken for the "sketch of a marsh overgrown with bulrushes" and covered with ink blots which looked like wild ducks. Mr. Rogers is not to be envied his task of deciphering the writing on the bulrushes, largely in English but often in Greek and Italian.

The typical Shelleyan notebook can best be described as at once a kind of ideological museum and an orthographical nightmare. It is likely to be crammed with pen-and-ink drawings of landscapes, pistol butts, and demons; statistical data on milk production, snatches of Platonic dialogues and epigrams, abstracts of scientific treatises, and drafts (ranging from rough to finished) of dozens of lyrics. Anyone who has mistakenly imagined that the "divine Shelley" listened to his supernatural harmonies and then transcribed them without blotting a line would quail before what Mr. Rogers calls "a welter of near illegibility and conflicting corrections built up in tiers."

The scholar-critic's problem of making all this out is further complicated by the fact that on reaching the end of a notebook, Shelley often turned it upside down and began to work backwards, filling all open spaces and marginal areas with annotations, quotations, arabesques, epigrams, and (always) the tattered ganglia of poems-in-process striving with infinite pain towards final form.

MR. ROGERS employs his materials in such a way as to probe into two aspects of Shelley: his mind and his art. Part I of the book is an attempt to restudy "the evolution" of Shelley's mind side by side with "the evolution of the symbolical system of language" which he developed as a means of communicating his perceptions and conceptions. Part II is an attempt to apply the same or similar analytical procedures in tracing the genesis and growth of a series of poems. Among these are "To a Skylark," "Ode to the West Wind," "Epipsychidion," "Adonais," and "Hellas."

—*Bettmann.*

Shelley by William Blake.

Shelley's mind, as Mr. Rogers suggests, was neither a "pathless jungle" of intertwined emotions nor a "formally-designed garden-home of a systematically planted philosophy." That, at any rate, is one way of saying that Shelley is preeminently a poet of ideas without therefore being necessarily a systematic philosopher who merely used poetry as a convenient vehicle.

Mr. Rogers calls the Shelleyan mind a "vast tract" interlaced by "winding well-worn paths of symbolical thinking." The method employed in Part I is to follow these "paths," pausing over such recurrent symbols as Daemons, Boats, Islands, Domes, Caves, Veils, Eyes, and Stars, as well as such leading concepts as necessity, mutability, virtue, power, and love.

ALTHOUGH Shelley's mind and art are of course inseparable, the notebook materials seem most useful for the light they throw on Shelley's method of composition. His poetic apprehensions were many and intense—even, as Mary Shelley said, to the point of physical pain. The record of that nervous sensibility, being swept over constantly by the winds of doctrine or emotion, is visible on page after page of the working laboratories where the poet recorded his minute distinctions of feeling and his fleeting apprehensions of the beautiful and the true. "But," says Mr. Rogers, and quite rightly, too, "generation and conception may both be in vain without the labour which is necessary to bring a poem safely to birth."

To his powers of response the poet must add all he has learned of the hard art of communication. For the very life and death of his poem will depend on what he, "the exponent of *poiesis*," can literally "make" of what he has seized on with the roving eye of his mind. The great value of Part II is its careful charting of the manner in which, in Mr. Rogers's phrase, "poetry worked on Shelley and he on poetry."

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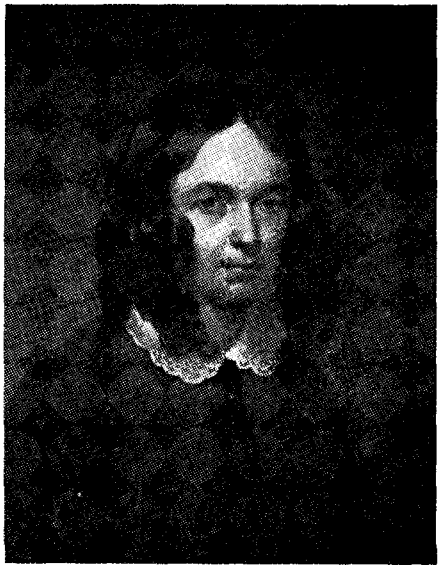

Elizabeth Browning—"trenchant, vivid."

The Poet as Romantic

"The Life of Elizabeth Barrett Browning," by Gardner B. Taplin *(Yale University Press. 482 pp. $6.50), draws on many hitherto unavailable letters to offer a full discussion of her poetry and the development of her reputation. Professor Gordon N. Ray of the University of Illinois, author of "Thackeray: The Uses of Adversity" and other books, is our reviewer.*

By Gordon N. Ray

THE story of Elizabeth Barrett Browning is one of the most familiar and appealing in English literary history. Every reader knows something of her sheltered, invalid childhood among the eccentric Barretts of Hope End, her literary precocity, the tragic death of her favorite brother while in attendance on her at Torquay, her remorseful turning to her austere father for relief from loneliness, her rescue by Robert Browning from the prison of an airless room in "dark, unlovely" Wimpole Street, and the fifteen years that these two passed together, secure and happy in mutual love and understanding. This story has been told many times, inevitably in conjunction with that of Robert Browning, by Virginia Woolf, Frances Winwar, and Betty Miller among others; and as recently as 1952 Dorothy Hewlett rehearsed it once more in a full-length life devoted specifically to Elizabeth.

Another biography, then, must be justified either by novelty of interpretation or by new material. In his "Life of Elizabeth Barrett Browning" Professor Gardner B. Taplin takes his stand on the latter ground, drawing on hundreds of Mrs. Browning's hitherto unavailable letters and offering for the first time a full "discussion of the poetry and of the development of Mrs. Browning's reputation." The validity of the former claim may be granted at once. Among Victorian literary ladies, Mrs. Browning ranks second only to Mrs. Carlyle in her gifts as a correspondent. Many of the new letters from which Mr. Taplin quotes are absorbing documents in her personal history, and her trenchant, vivid, idiosyncratic impressions of men, places, and books always make lively reading. Moreover, though Mr. Taplin has no ingenious biographical theory to demonstrate, his fresh material helps to clear up persistent misunderstandings and to resolve doubtful questions in Mrs. Browning's history. Mr. Barrett's strange behavior to his daughter is explained, for example, as much in terms of his bank balance as of the dark recesses of his mind. The Barretts' financial situation was by no means as easy as has been supposed, and the unrelenting obduracy after her elopement of Elizabeth's brothers as well as of her father derived in large part from their anger at having a capitalist snatched from the family circle by a man whom they contrived to envision as a penniless adventurer. Again, though Mr. Taplin does not discuss Mrs. Miller's contention in "Robert Browning: A Portrait" that contrary to traditional opinion Elizabeth was the sturdy wall and Robert the clinging vine, one can only conclude from his detailed narrative of their lives together that, though Browning by Victorian standards was a remarkably devoted husband (Fanny Kemble said that he was the only husband she knew who treated his wife like a Christian), he fully retained his independence of judgment and action.

Mr. Taplin certainly discusses Mrs. Browning's poetic development and the history of her poetic reputation far more fully than any previous writer, and the data which he provides will be gratefully noted by specialists in Victorian literary history. The effect of this part of the book on the general reader, however, will probably be to enhance his opinion of the discretion shown by earlier biographers. Since Mrs. Browning hardly survives as a poet, detailed comment on her verse and inclusive summaries of the press response to her books are hardly exciting. His publishers (rather than Mr. Taplin himself, who is always admirably modest in his claims) urge that this material contributes to our understanding of "the psychology of poetic creation." The point seems more than debatable. We learn, for example, that Mrs. Browning's verse remained feeble and chaotic during the years which she devoted to the study of Hebrew, Greek, and Latin literature, while in later life, when her reading consisted chiefly of newspapers and French novels, her poetry became relatively forceful and coherent. One would be puzzled to formulate from such information any great truth that will shine forth for all poets.

IN THE preface to her "Robert Browning" Mrs. Miller compares her technique as a biographer to that of the water-diviner who waits for the moment "when the forked twig will leap suddenly between his hands." Mr. Taplin's method is the very different one of the professional engineer, equipped with a full line of rods, drills, and augers, who covers his chosen territory with a systematic pattern of perforations. The reader who pursues his faithful, accurate, and thorough narrative to the end, bearing patiently with his plodding style and compulsion to accumulate comments on forgotten poems, will emerge with a sounder and more comprehensive understanding of Mrs. Browning and her relationship to her husband than is available in Mrs. Miller's brilliant, paradoxical pages.

CAN JUSTICE BE ABSOLUTE? If the history of human thought proves anything, it is the futility of the attempt to establish, in the way of rational considerations, an absolutely correct standard of human behavior, and that means a standard of human behavior as the only just one, excluding the possibility of considering the opposite standard to be just too. If we may learn anything from the intellectual experiences of the past, it is the fact that only relative values are accessible to human reason; and that means that the judgment to the effect that something is just cannot be made with the claim of excluding the possibility of a contrary judgment of value.

Absolute justice is, indeed, an irrational ideal or, what amounts to the same, an illusion—one of the eternal illusions of mankind.

—*From "What Is Justice?" by Hans Kelsen (University of California Press).*

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The Poet as Yankee

***"A Swinger of Birches," by Sidney Cox** (New York University. 177 pp. $3.75), is a portrait of Robert Frost by a man who knew him well.*

By Winfield Townley Scott

TELEVISION viewers across the nation recently had the privilege of seeing Robert Frost read his poems in very special circumstance: in a little Vermont hall, to an audience of the villagers. As the camera swung back and forth—Mr. Frost, the rows of country faces, some apathetic, some alight, some old and watchful, and the rows of children—we witnessed a perhaps once-in-a-lifetime reincarnation of what Carl Schurz remarked when he came upon Whittier almost a century ago in the Amesbury store: "So superior to those about him and yet so like them."

In its way, too, this little book seeks to record the poet as a man among men, a servant among servants, as thinker and teacher and incomparable talker, as theorist of his own ways of poetry, as observer (from his difference) of his kind whether in love or war or in-between. I assume the original notion has long since been scrapped that Mr. Frost is just a simple farmer type. He is a man and poet of great complexity, and this book offers a good deal of extra-poetic documentation on the matter.

Most of it is all but firsthand: the book runs to the sound of Robert Frost's voice, in quotation direct and indirect, in paraphrase. "A little of anything goes a long way in art. . . . A little in the fist to manipulate is all I ask. My object is true form—is, was, and always will be—form true to any chance bit of true life." As to expression: "Being difficult was all right; willing obscurity was all wrong." As to the human race: "Damn them, damn them all . . . but we must forget that."

Robert Frost—"a massive personality."

Mr. Frost in his introduction to "A Swinger of Birches"—at which he has only "stolen look enough"—says that "the author probably knew me better than he knew himself and consequently contrariwise he very likely portrayed himself in it more than me." But no: the author's differences from Mr. Frost—which would have defined Sidney Cox—are so faintly, briefly hinted as to be almost lost. Rather Mr. Frost is presented less as a friendly, other man than as a sort of natural force. The very style of this book is gnomic-Frostian, it is almost wholly a rephrasing of Frost. It is not a work of criticism but an act of piety. A massive personality is here not defined but in part recorded. The value of the book, therefore, lies in its contribution toward a Frost biography.

It comes out of a lifelong friendship. The two men first met as young teachers—Cox much the younger—in 1911. For the past generation Cox was a beloved teacher at Dartmouth. He died in 1952.

WRITERS NEED READERS: Most of us are agreed that the art of fiction, although it can't be taught, can at least in some cases be learned. We know that it can be learned by persons living and working essentially in solitude, as Hawthorne did, as Faulkner did, and as how many others have done almost since the beginnings of modern fiction. The lonely student learns by reading a great deal, by writing a great deal, and by measuring his apprentice work against the published work of those he is willing to acknowledge as masters. If he is perceptive enough, he may even serve as his own critical audience. There is a point, however, at which he needs another audience as well; for it is the sense of being read—or the faith that he will some day be read—that gives a young writer the determination to make his work always more effective. Without readers it has no effect, except on himself.

—Foreword by Malcolm Cowley to "Stanford Short Stories," edited by Wallace Stegner (Stanford University Press).

He Built in Marble

***"The Works of Dryden: Vol. 1: Poems, 1649-1680," edited by Edward Niles Hooker, H. T. Swedenberg, Jr., and others** (University of California Press. 414 pp. $8.50), inaugurates the publication of a definitive and scholarly edition of the works of the seventeenth-century English poet, dramatist, and critic.*

By Robert Halsband

DR. JOHNSON wrote of the first great English poet of the Enlightenment: "Perhaps no nation ever produced a writer that enriched his language with such variety of models. To him we owe the improvement, perhaps the completion of our metre, the refinement of our language, and much of the correctness of our sentiments. . . . What was said of Rome, adorned by Augustus, may be applyed by an easy metaphor to English poetry embellished by Dryden, . . . he found it brick, and he left it marble."

Yet in our own time, although Johnson's own poetry has been admirably edited, and Pope's is soon to be completed in the Twickenham edition, there has been no full edition of Dryden's works since that of George Saintsbury's revision of Walter Scott's in 1893. Now, finally, an edition of Dryden worthy of his stature appears in an auspicious first volume.

Although the editors cautiously avoid estimating the number of volumes and years their edition will consume, they clearly set forth its scope and arrangement. The poems will first be issued in chronological order, then the plays, and finally the prose. Within each volume the text is printed in large type in a spacious, inviting format. Then come the commentary, the textual variants, and brief indexes. If the proportions of this volume are typical, the complete set will run much longer than the eighteen volumes of Scott-Saintsbury.

Although there can hardly be any disagreement with the separation of poems, plays, and prose, one may question the decision to collect Dryden's detached prologues and epilogues in a group at the end of each volume of poems. If they are considered non-dramatic poetry, then they should fall among the poems; and if they are, instead, theatrical pieces—which seems more logical—then should they not appear among the plays?

The poems in this first volume, even if they do not show Dryden at his mature best, are fascinating material

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to chart the progress of his art and craft. His earliest printed poem, when he was eighteen, is an elegy on the death of a young nobleman; it is full of grotesque conceits and turgid rhetoric. Each successive poem shows him sloughing off his faults and shaping his line to marmoreal strength and delicacy. His "Heroique Stanzas" on Cromwell, his poem on the restoration of Charles II, and his celebration of England's year of wonders, "Annus Mirabilis," are his most ambitious poems for this period. His translations from Ovid, with the valuable prefatory essay, and the group of sprightly prologues and epilogues conclude the volume. The apprenticeship of the poet is complete; in the next volume we shall see the great master of satire.

This hefty volume will impress all its readers, lay and academic, by its exhaustive commentary. For each poem we are first given a full account of its occasion; setting the poem firmly in its biographical, social, political, and literary matrix is particularly useful for a poet as "engaged" as Dryden. The verse is then analyzed; and finally the annotations explain in impeccable detail all the densely packed allusions. For their commentary the editors have encompassed the literature of Dryden's time and dug through mountains of scholarly monographs and journals. But in purely critical judgments they are too reluctant to recognize what Mark Van Doren calls Dryden's "false lights." They consider "Annus Mirabilis" a completely achieved masterpiece; more justly, perhaps, one may side with Dr. Johnson's opinion that Dryden "seems not yet fully to have formed his versification, or settled his system of propriety."

As with other recent scholarly editions, one is struck by this as a phenomenon of corporate scholarship. It is, to begin with, financed by a university; most of its material comes from university and endowed libraries (the Folger and the Huntington); and its personnel is made up of university teachers. The proliferation of literary scholarship and techniques makes this almost necessary. Here there are eight regular editors, and they, as listed in the acknowledgments, were assisted by many other scholars. If such a collective project lacks the personal flavor of a Saintsbury or a Chapman, it gains in comprehensiveness and freedom from peccadillo.

Dryden is thus being well served. Despite a quibble here and there, there can be no quibble about the two essential questions: that a new edition of Dryden's works is a necessity, and that the one being produced on the shores of the Pacific will be an edifice not of brick but of definitive marble.

—Bettmann.

The periodicals America read in 1900.

When Magazines Found the Masses

"A History of American Magazines, 1885-1905," by Frank Luther Mott *(Harvard University Press. 858 pp. $12.50) is the fourth volume in a definitive history. Joe Alex Morris, our reviewer, was once an editor of Collier's and has contributed to many magazines.*

By Joe Alex Morris

AS EVERYBODY knows, a writer—unless he has a contract in Hollywood—leads a grim life. Take a fellow named Jack London who sweated out a piece of fiction for *National Magazine* back in the latter years of the nineteenth century. As payment he received five dollars in cash and five free subscriptions to the magazine which, presumably, could be distributed among the butcher, the baker, and the rent collector. It was perhaps worthy of notice that the hero of London's next story seized an editor by the throat and shook him until he managed to collect $4.60 and a ferry boat ticket. Another young hopeful, O. Henry, had a steady market for his stories in *Smart Set* but he never received more than a cent a word for his efforts or, say, fifty dollars for a short story. When the *Century*, in a burst of generosity, paid John Burroughs $450 for three articles, he was so stunned that he recklessly told a friend it was "too much." After all, Edward William Bok's salary as editor of the *Ladies Home Journal* was only $10,000.

These and many, many more sidelights on famous literary figures of an earlier era are scattered through "A History of American Magazines, 1885-1905," by Frank Luther Mott. The last years of the nineteenth century witnessed the beginning of the modern age of communication, of mass appeal. Advertisers were groping their way toward Madison Avenue. Magazines, which had been published for the carriage trade, slashed their prices to capture the nickels and dimes of the average citizen.

This revolution in the communication of ideas, information, knowledge, and entertainment to all instead of to a few was of great importance during a critical period in the growth and development of the United States. And Dr. Mott, who was formerly dean of the School of Journalism at the University of Missouri, has set it all down in an incredibly comprehensive and scholarly work, into which he has too seldom injected something of his own warmth and wit.

Discussing the changes during this period in advertising technique, for example, he cannot resist pointing out that one woman's magazine primly announced that it would no longer publish articles discussing women's underwear because the subject was "offensive." But it continued to carry advertisements showing sculptured womanly figures draped in unmen-

(*Continued on page 39*)

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The Long Weekend and the Publisher

THE time to write this editorial came shortly after I had served on the *Saturday Review* Awards Committee for distinguished advertising in the public interest, the decision of which was reported in the issue of April 20; and at about the same time I read with interest Walter Reuther's prophecy—or threat—that the four-day working week was just around the corner. It was the combination that gave me a vision of the future in which tired workers on their three-day weekends would spend most of their time reading, listening to, and viewing advertising matter devoted to explaining just how industry's increasing productivity was making the three-day weekend possible.

It would be easy, with this start, to consider politely the problem of the greater leisure that awaits us—the place of books as the occupation of man's leisure and perhaps the particular appropriateness of university press books—and thus round out a very self-satisfying little homily. It is more interesting and difficult to speculate on the place of books and other instruments of inquiry in the economy of abundance.

William D. Patterson of *SR*, in his article commenting on the advertising awards, quoted Professor David M. Potter of Yale as follows:

> In a society of abundance the productive capacity can supply new kinds of goods faster. Society in the mass learns to crave those goods or to regard them as necessities. If this new capacity is to be used the imperative must fall upon consumption and the society must be adjusted to a new set of drives and values in which consumption is paramount.

This is a fancy way of saying that the shorter the work week (assuming that it corresponds to real increase in productivity) the larger the volume of advertising required to maintain a stable economy. (We might call this the Batten, Barton, Durstine & Reuther Law.) We should make no mistake as to what lies behind that innocuous looking phrase "be adjusted" in Professor Potter's statement. It means advertising in the volume and intensity that is required to move the goods. It can be advertising directed either at selling specific products or services, or advertising whose aim is the more general one of conditioning the minds of men to accept the movement of goods and services as a fine thing in itself.

This is not an attack on advertising. I agree with Professor Potter's thesis that "when abundance prevails, advertising begins to fulfill a really essential function." I agree to the extent of believing that if the Soviet economy ever reached the stage of true abundance, it would probably have to introduce something very like American advertising agencies to move the goods. At the same time it cannot be denied that the picture of American society "being adjusted" to a new set of drives and values looks somewhat like the year 1984 arrived at without wars or revolutions simply through the normal evolution of American economy. Can Western man as we know him survive in that world?

It is not for book publishers to point the finger at advertising men as the sole engineers of this new society. In Mr. Patterson's phrase, advertising is a vast engine of persuasion, but historically books have been the greatest engines of persuasion in the sense of conditioning the minds of men to new drives and values. The decisions of book publishers can still in part determine whether our 1984 is a year of human abundance with human values or the Orwell nightmare.

PERHAPS the key lies in the fact that books can be, as I have indicated, tools of inquiry as well as engines of persuasion. To the extent that publishers can clearly distinguish these two legitimate functions of communication and can encourage a balance between them, they can save the future for human values.

—Lambert Davis,
President, Association of American University Presses.

Emily Dickinson and Patanjali Examine a New Soul

By Robert Huff

EMILY: Had it been big enough to see
It might have burned our eyes.

Patanjali: But what the blue-faced body loosed
Was not of any size.

Emily: He drowned himself, somebody said,
Because of self-disdain.

Patanjali: I see in it a lack of love—

Emily: Alas, his body's pain!
That mortal fact made all of us
Coil close into a ring.

Patanjali: Compassionately circled, it
Was less diminishing.

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LETTERS TO THE EDITOR

MR. ADAMS ATTACKS

I HAVE HITHERTO held back from entering the discussion provoked by your Mr. Ciardi, but his latest blast, bleat, or burp (take your choice) has stirred up my adrenal glands even more than his ill-considered attack on Anne Lindbergh. His effusion on "The Morality of Poetry" (*SR* Mar. 30) provides a flagrant example of the obtuseness typical of the academic mind. Its attitudes are by no means confined to our schools and colleges, though they are most frequently found in those precincts. There are professors who haven't a touch of it, just as there are traffic cops who are ruled by its maxims, built into their minds as if with reinforced concrete.

I shall make no more than passing reference to Mr. Ciardi's arrogant and boorish assault on a distinguished woman. Mrs. Lindbergh is not a great poet, nor even a very good one—a fact of which she is well aware, and one which gives her a distinct advantage over Mr. Ciardi. But Mrs. Lindbergh *is* a prose artist of considerable achievement—another fact which only an incompetent critic could ignore. Her book of poems, which Mr. Ciardi chose as a whipping boy to air his views (if they had been burning him up for months, why didn't he give them vent in a general article?), contains one or two excellent pieces, including the title poem, to which Mr. Ciardi made no reference whatever. If he could learn to construct a single paragraph as well written as many pages in Mrs. Lindbergh's books, I should find it easier to read him.

In his March 30 article Mr. Ciardi has some pertinent and pungent things to say, but their effect is marred by his constitutionally academic approach. He is still living in an insulated world, oblivious or disdainful of the average man's craving for beauty in some form—"beauty" being a word which, I imagine, causes Mr. Ciardi severe abdominal pains. I contend it is infinitely better for the average reader of *The New York Times* or *Herald-Tribune* (two papers whose services to the cause of poetry make him sniff as if he were passing the stockyards) to read the poems these papers publish daily on their editorial pages than to read no poetry at all. I should like to remind him of Emerson's statement in a somewhat different connection: "There is an ascension in our loves."

Some of this "newspaper poetry," which is synonymous for Mr. Ciardi with a dirty word, and which so offends his delicate nostrils, has, I am sure, wakened many a dull soul (one of those dreadful Philistines) to horizons more shining than any he had hitherto known. I should also like to remind Mr. Ciardi that on Page 2 of *The New York Times Book Review*, which I have conducted for the past fourteen years, there has appeared more good poetry, even by some of the standards which Mr. Ciardi professes to uphold, than has been published in any other newspaper or general magazine in this country. In fact, Mr. Ciardi, in his more inspired moments, has appeared there himself.

I am fed to the teeth with the presumptuous, half-baked, wet-behind-the ears, and holier-than-thou attitudes of so many of our academic critics. They need to get about more and breathe, now and again, a less rarefied air than that which customarily surrounds them. They are mentally ingrown, intolerant towards anything which does not square with their dogmatic obsessions as to what they think poetry should be and do. They are insensitive to the broad human appeals which move the hearts and stir the minds of many millions of men and women. And that is why poetry is only now climbing back out of the swamps and pestholes where too many versifiers, unskilled and undisciplined in their craft, have tried to keep it. This recovery will not be aided by those who wrap themselves in a critical toga and turn their backs on the common needs and aspirations of mankind. Many of our young poets, I am happy to observe—and their work passes constantly over my desk—are showing their mounting awareness of these needs and aspirations, and demonstrating it in their work.

As I have said elsewhere over and over again, the time for consolidation in the arts is at hand—the merging of what has proved good during the years of experimentation and revolt, with what is worth rescuing and preserving from our centuries-old heritage in poetry, painting, or whatever art you are concerned with. The time is here, and the clock ticks on; perhaps Mr. Ciardi would do well to buy himself a hearing aid. Finally, the best thing that has been said about poetry in our time was said by a man well qualified to say it: I refer to Robert Frost's "The Figure a Poem Makes," which serves as Preface to his "Collected Poems." It might be further helpful to Mr. Ciardi if he were to reread it.

J. DONALD ADAMS,
The New York Times.
New York, N. Y.

THROUGH HISTORY WITH J. WESLEY SMITH

"It's a new-fangled thing the boss bought—I'm quitting Saturday."

MR. CIARDI REPLIES

MR. ADAMS, as he confesses, has suffered an adrenal surge and it seems to have led to inflammation of his adjectives. I submit that his letter is the kind of mistake a man may fall into in white heat and then live to regret. I have nothing to discuss with him in these terms. If he has any reasoned points he wishes to make, I shall do my best to answer them in reason.

JOHN CIARDI.
Rome, Italy.

GET OUT OF THAT CAR

LOUIS J. HALLE'S "The Model, the Prince, and the Civilization" (*SR* Mar. 9) is important to us in these days of glamorous display. It strikes at the very core of the careless worship of bigness that tears at our sensibilities. Mr. Halle mentions an official road sign "Photogenic scenery 1,000 feet ahead." How many of us have not seen the signs in some national parks: "Photographic turnout, 1,000 feet"? There should be some places available to people where they *must* leave behind their 100-mph cars and find things on their own two feet—personal discoveries on personal initiative.

OLAUS J. MURIE, *Director,*
The Wilderness Society.
Moose, Wyo.

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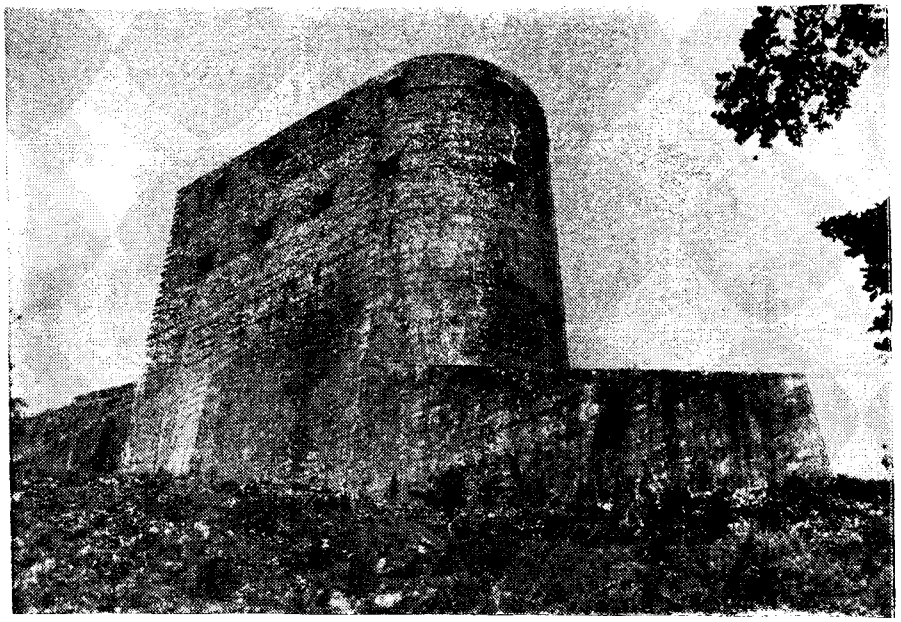
BOOKED FOR TRAVEL

Keeping Up With Jones



—*Haiti National Tourist Office*

"La Citadelle"—"Huck Finn and black Little Madelines."

REGULAR customers at this stall may recall a discourse of a year ago concerning the strange customs of the Haitians at Ra-Ra time and how I came to observe them in the company of a stubby former French photographer named Roger Coster, who now owns the Hotel Oloffson in Port au Prince, and whose favorite form of derision for all things hokey and touristy is "spaghetti."

It came to pass by pure circumstance, and not in the least by design, that exactly one year less two days later I found myself once more in front of the Oloffson being embraced after the Gallic fashion by M. Coster, the proprietor of its gingerbread curlecues. As of that moment the house was occupied by a *Time* writer from Washington; Senator Paul Douglas's daughter Helen, down from Chicago; four psychiatrists, one of whom practised on the violin daily; and Mr. and Mrs. James Jones, who had gotten married in the dining room a few weeks before. "I geev them the cottah-ahge," declared M. Coster doubling into laughing convulsions. "I call eet 'From 'Ere to Maternity'."

From under the jig-sawed eaves on the second floor came the scrapings of a violin. "Ah, more spaghetti," said M. Coster, moving towards his hi-fi set which reposed among a gallery of Haitian primitives. "Wan he start that I geev heem Oistrakh." The rounded electronic tones droned across the terrace, and in the pauses between musical phrases could be heard the second-floor psychiatric sawings. The shutter of the cottage flew open and the voice of Jones growled across the grounds. "Knock off!" it said. The week-end seemed promising.

Later that afternoon, as I had done a year before, I drove with M. Coster up into the hills above Port au Prince and it was like this: the ladies in their bare feet and their incredible red bandannas were padding the mountain paths with their giant plump baskets exploding with sunbursts of red carrots and pink flowers. By a roadside-stand a lady sat in a washed-out blue sack of a dress and when you went to take her picture she popped a pipe in her mouth. We had stopped along the tourist trail.

OVER the rim of the road the Cul de Sac, that great green inland plain that leads to the sea, lay quiet as an unused green. Nearer at hand pigeons danced on the cool corrugated roof of a shed, and a boy with immense pleading eyes held out his hand to me and said, "I bloke you geev me nickels?" There was the sound of a soft radio playing somewhere, and two white pigeons sat on a shimmering banana frond that glinted in the late rays of the afternoon sun.

We got back in the car and Coster took it farther up where, far across the valley, the trees against the sun were running the ragged ridge line like black ball fringe. And while we drove Coster told one of his favorite stories, which is about a train that makes a trip from Port au Prince to some place that should take a few hours, but sometimes it takes a day or so because the engineer visits his girl friend, goats crowd the tracks, and sometimes the fishing is good en route and the conductor doesn't like to miss the opportunity. "An een the train," Coster was saying, "people are cooking, there are lobsters crawling, and the train is burning wood. Not wood, but mahogany. Two carload of mahogany. Eet ees not a train, ees human."

We stopped to haggle over artichokes as we had done the year before, only this time Coster didn't buy. "*Quelle pagaille, ça*" ("What kind of a screw-up is this?") he would shout at the vegetable ladies. But when the shouting youngsters came tumbling down the hills with their old-fashioned bouquets of red-and-blue mountain flowers we filled the back seat.

In the last shred of light we came upon a village registering booth where peasants were signing up to vote in the election that was to be held for the Presidency. There were nine candidates in the running and among their vivid methods of electioneering some were using Pepsi-Cola type jingles over the radio. At least one vote catcher that day was spreading the good word with a pail of *clairin*, raw rum which was being dispensed free in front of the stucco hut where the registrars were taking names. Crowding the bucket, which exuded the sharp strong smell of shellac, were the constituents—a black man with a white beard and a fierce red bandanna, a farmer with a pointed green straw hat, sitting astride his pigmy horse, the squire with faded shirt and knickered pants with neither shoes nor socks, but not, at least, bereft of the *boquite*, the tasseled handbag worn by men. Standing in the corner was a black Huck Finn with his slingshot hanging 'round his neck. He reminded me how much the schoolgirls in their pinafores walking through the downtown streets some hours earlier had seemed like a column of black Little Madelines marching off to a Bemelmans adventure.

That night the disciples of Freud ate quietly by themselves on the corner of the Oloffson terrace where the view gives out to downtown Port au Prince and far into the harbor where the cruise ships come. But amidships on the patio Jones was describing his skindiving among the sharks; César the bartender was busy fetching bottles of *bois-cochon*, a brew

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darkly alleged to be a love potion he puts up in old bourbon bottles; and Helen Douglas said she heard there was a voodoo tonight but it sounded like a Lord and Taylor voodoo with some Bonwit Teller thrown in. Coster said it sounded like spaghetti to him and Jones said he didn't want to go to no obscenity, obscenity voodoo. So somebody said, "Who you tryin' to be, Hemingway?" And he said, "Knock off!" and other expletives. And his blonde wife, who used to be Marilyn Monroe's stand-in, and who could indeed have stepped from Saks Fifth Avenue's Fifth Avenue windows, wiped his sweating brow and said, "Good God, I've married a bear." "Dance, bear!" somebody said, and Jones said, "Knock off!"

And after a lot of door slamming and some shouting we all rode off to the voodoo in a convoy of cars led by the drummer who plays in Coster's weekly Haitian show at the Oloffson. We passed en route a group of revelers who chanted and carried flares, but whether they demonstrated in behalf of a candidate or in behalf of the Ra-Ra which was to commence on the next day was not determinable even by old Haitian hands. After a number of false turnings we came at last upon the place of the voodoo. The road was crowded with big American cars, and Coster said, "Boy, some spaghetti!" And indeed it was because there was a sign in front of the house of worship that read, "Cover Charge —$1."

The proceedings on the interior were lighted by fluorescent tubes, but before viewing them we were invited —it was all included in the admission price—to view the holy images. They included, besides the voodoo trappings themselves, both a crucifix and an illuminated Miller High Life beer sign. In the main hall, where the drums were sounding an insistent tattoo, a variety of parishioners were dancing rather distractedly, while on the earthen floor the *houngan* was fashioning

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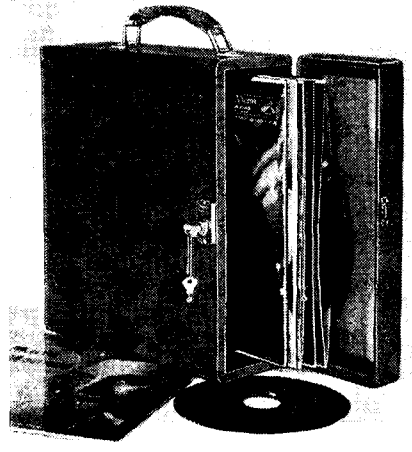

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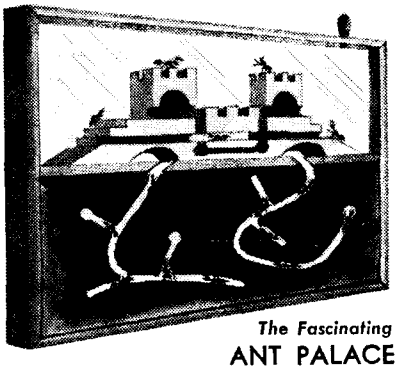

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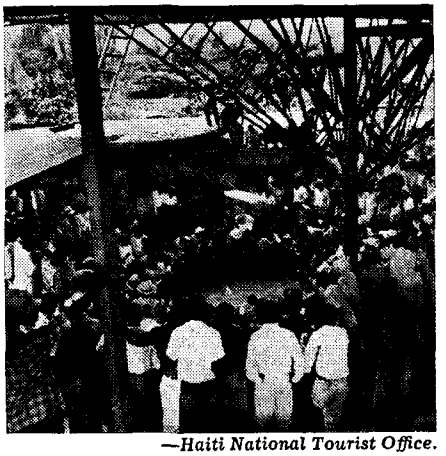
religious designs in flour. For the service he wore a straw sombrero, a blue smock tied at the neck with a red handkerchief. Once the image on the floor was complete the *houngan* dedicated himself to the flock. While they danced on with only the shortest of pauses between sets, the *houngan* rang a bell, shook a pair of maracas that were covered with beads and waved a lavendar handkerchief. After a while he led the congregation around the crepe-paper decorated arena meanwhile taking long pulls on a bottle of *clairin*, and turning back to the group to explode a great spray of raw rum over them. Whether it was from the atomizer of rum or the incessant beat of the drums was not clear to us, but some of the worshipers were shortly dissolved in a trance and lay for some moments writhing on the floor while the *houngan* shook the rattlers over them, rang his bell, and waved his lavendar handkerchief.

The dancers included not only the peasant types in their simple dresses and bandannas, but a sort of madame of the proceedings who led the rites and from time to time urged an infant of perhaps two and a half years to dance around the floor too. All these were soon joined by members of our party, and when last I looked before leaving, Mrs. Jones, her blonde tresses flying, had joined the rites. "Knock off!" Mr. Jones had expostulated when told of the proceedings afoot within. "A spaghetti voodoo," quoth M. Coster, "I weel geev that drummer 'ell."

We stopped off to dance a meringue at Alan's along the bay. It was a dance at which Mr. and Mrs. Jones in their six weeks of shark-fighting and Coster-mongering in Haiti had become indeed proficient. Then we all went back to the Oloffson to sleep under the gingerbread eaves, and the cocks crowed and the dogs barked and the Ra-Ra dancers blew their whistles and beat their drums far into the warm spring night.

—HORACE SUTTON.



—*Haiti National Tourist Office.*

Haiti cockfight—". . . geev heem Oistrakh."

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MUSIC TO MY EARS

Colorful TV "Traviata," Ballet Russe, Met

ONE way for opera on television to establish criteria of its own is for it to become more and more television, less and less conventional opera. This tendency was emphasized for me in the recent NBC-TV Opera Theatre's version of "Traviata" by observing it on a color set in the home, under circumstances similar to those prevailing nationwide. It left no doubt as the two-hour program progressed that it was better and better television whether or not it was always exciting Verdi.

My color set (RCA Victor) being a recent acquisition, I had an expectable quota of adjustments to make before something like optimum results were visible. Midway in Act III, however, everything came right all at once—facial values, background colors, blends, and so on—and from that moment it was an absorbing experience. The rich maroons of the gambling room and the delicate green background for Violetta's boudoir were highly complimentary to the skills of Ed Wittstein, credited with sets and costumes. As for the period (it was moved up from the 1840s to the 1890s) the change disturbed me not at all, and was even helpful to the illusion presented by Elaine Malbin, whose slight figure might have been swamped in the usual bouffante gowns favored by Violettas.

Miss Malbin struck me as the one questionable bit of casting in a trio of principals otherwise well suited to the medium, with John Alexander as a properly boyish Alfredo, and well sounding; Igor Gorin a firmly paternal, vocally sonorous Germont, Sr. Miss Malbin has the vocal agility to deal with the first act of Verdi's score as it is written, her enunciation was helpful to Joseph Machlis's suitable English text, and she is an admirably conscientious musician. However, she strains credibility as the gilded courtesan, only acquiring dramatic truth in the pathetic ending, which she did very well. The pickup was hardly kind to her vocal sound in the earlier episodes, and some dramatic postures seemed to affect her top notes in Act I. Altogether it was an effortful rather than endearing sound, which can be trying for the length of time Violetta is heard.

By standards that govern opera in the opera house, only Gorin really measured to the sound and bearing that are expected of a principal in Verdi's classic. Not much has been heard of him lately, but it is plain the rolling tones of old are still at his command, and he is a better artist than in his more prominent days. Alexander's good appearance and suave voice were assets, likewise his fluent command of the English text. Herbert Grossman's musical direction recovered from a lethargic version of the prelude (during which Miss Malbin was seen preparing for the evening's ball, a bit of liberty permissible in the medium) to give a vigorous, well-controlled background. The besetting weakness of TV opera, however, was discernible in the lack of real communication between conductor and singers: too often the orchestra lagged slightly behind the principals, or anticipated a choral entrance. Oddly enough, when a real rapport was achieved, in the fourth act, the "mood" lost a battle to the clock. Final credits were omitted, to squeeze in the non-dispensable commercials before the next program.

Whether or not every element conformed to ultimate standards, this was an efficient sample of the Opera Theatre's work. To combine the experimental function the company must serve (and the high qualities of this color cast show they are being well-served) with an elevated artistic standard is a practically self-defeating parley, but producer Samuel Chotzinoff, artistic director Peter Herman Adler, and technical director Kirk Browning have evolved a remarkably successful "system."

Any ballet company with Igor Youskevitch and Alicia Alonso is one to command the attention, especially when they are sharing the requirements of "Giselle." That the one presently using the Metropolitan Opera House stage is called the Ballet Russe de Monte Carlo is less important than the fact that Youskevitch is its artistic director (for the while); he is credited with this staging of "Giselle."

Largely speaking, it follows familiar lines though in a way decidedly personal to Youskevitch. Traditional pantomime is reduced to a minimum, with the accent on a danced version of the story or—as in the long climax of Act II—pure dance when the story gets in the way. I miss something of the richness of detail, the performance-in-depth provided by the Sadler's Wells in their version, but it undoubtedly is a swifter-moving, more brilliant thing Youskevitch has created. Remarkably enough, this fine dancer is now probably at his all-time peak, and with Alonso adding inches to her stature as a dancing Giselle the partnership is doing things long to be cherished. Irina Borowska gave fine promise for the future with her Queen of the Willis, and the ensemble is better disciplined than the brand name promises. That patronym, incidentally, was honored with the traditional "Gaite Parisienne" in which Alexandra Danilova and Frederic Franklin returned to guest in their famous roles. Nina Novak and Alan Howard were also seen in the "Black Swan" pas de deux, all to the vast pleasure of a capacity audience.

A psychological transformation that even Richard Wagner would not ask of a performer was undertaken by Herman Uhde at the Good Friday "Parsifal" at the Metropolitan when, in deference to the illness of George London, he was heard both as Klingsor and Amfortas. This is physically possible because the characters do not appear in the same act.

Uhde showed a high degree of professional competence in exchanging the anguished vocal production suitable to the long-suffering Amfortas for the rasping malice of Klingsor. (He was, in fact, his own worst enemy.) However, it was not a particular advancement of the Wagnerian purpose for this doubling to be tolerated, the basis (apparently) being a rather comic kind of personal preference by Uhde. That is to say, there were available alternatives for Klingsor but not for Amfortas: and the singer would not favor the management unless they obliged him.

This unavoidable instance of the unwanted was compounded by Albert da Costa's Parsifal which was, in basic physical aspects, unwanted and could have been avoided by use of Brian Sullivan. I respect this young American tenor's serious effort to make himself suitable for Wagnerian service, but his girth and awkwardness offset any expressive result he achieves, vocally, in "Parsifal." It would have been a kindness both to da Costa and the public to have postponed this effort until he has shed some of his unsightly poundage.

Taken together, the superb Gurnemanz of Jerome Hines, Margaret Harshaw's well studied Kundry, and the steady conducting of Fritz Stiedry deserved something better than the freakish (one way and another) efforts of Uhde and da Costa. "Parsifal" may not be an opera, but the Metropolitan has an odd way of reducing it to purely operatic terms.

—Irving Kolodin.

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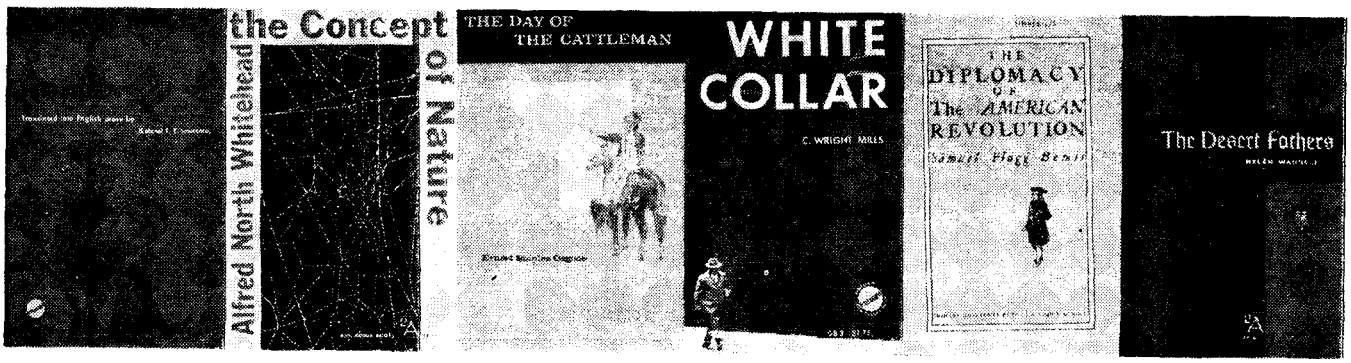

Pick of the Paperbacks

THE biggest postwar innovation in the American book world—the *paperbound reprint*—had been in progress more than a decade when the publishers grew aware that one of the largest segments of their market was that generally identified as "the college market"—students in quest of good collateral reading, professors anxious to round out their libraries on modest faculty incomes, alumni determined to keep their educations from growing obsolescent. Here was a field that fell logically into the province of the university press—and, indeed, many of the titles issued by the New York paperback houses were reprints of university press publications.

The first university press to grasp the new opportunity was Cornell University Press, which issued the first title in its Great Seal Series in September 1955. Since then five other presses have joined the parade: Chicago (Phoenix), Oxford (Galaxy), Michigan (Ann Arbor Books), Indiana (Midland), and Wayne State. Several others are watching the development intently, admitting frankly that if the field continues to prosper they will get into it too.

What do the university presses consider the purpose of their paperback series? To give "general and more serious students original research materials in attractive covers at the lowest possible price"—95¢ to $1.95, according to Frank L. Schick of Wayne. To supplement college students' required reading texts and to satisfy general readers who wish to extend their horizons "in a free and casual and often exhilarating way," according to Alexander J. Morin of Chicago. But the markets and purpose are not campus-bound. As its series developed, Cornell has found that "a wider audience than teachers and scholars was interested in the titles chosen" and so it is marketing its books through trade channels as well. Some presses, like Chicago, do not restrict themselves to their own books, but reprint titles of other publishers that fit in with their editorial program. But with all these developments, Penn Elizabeth Burke of Oxford observes, "significantly half the sales of our paperbacks are in college communities." All the presses take pride in the quality of the paper, printing, and binding of their books.

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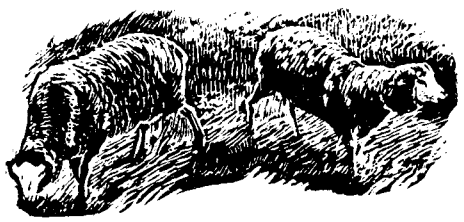

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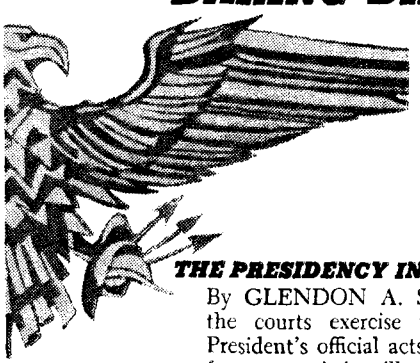

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Recipe for a Beautiful Book

A Distinguished American Book Designer Explains Why University Presses Produce More Than Their Share of Prize-winning Volumes

By ERNST REICHL

FROM year to year the number of university press books that have been selected by competent jurors for exhibition as examples of fine book-making has risen steadily. Last year's Text Book Show contained five, and this year's Fifty Books Show of the American Institute of Graphic Arts (now on view at the New York Public Library) presents eight titles issued by university presses, or 16 per cent of the display—a remarkable showing when one considers that the production of university presses is but a fraction of the regular commercial release.

But isn't this easy to explain? The unhurried printing plant and bindery owned and run by an institution of learning does a more craftsmanlike job of production than the large, harried plant working for a trade firm —that's what you will say. This, however, is contrary to the facts. The majority of modern university publications are now produced in exactly the same manufacturing plants in which routine trade books are made.

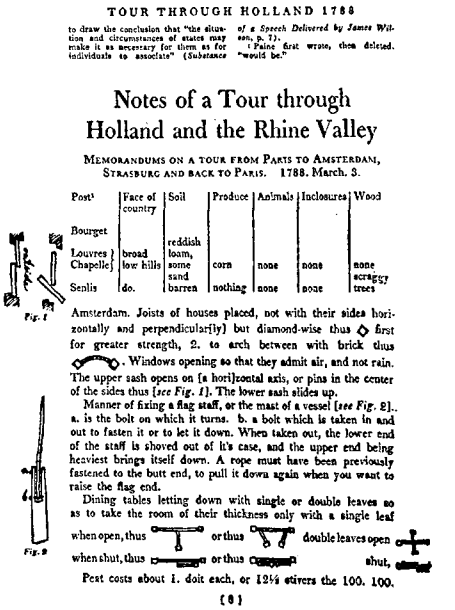
But aren't all university presses subsidized? Is it, therefore, remarkable that their publications should be superior to unsubsidized trade books? Let's hear what Burton L. Stratton, production manager of Harvard's press, has to say about this subject:

> Let me make clear first of all that the university does not *give* us money. It *loans* us money. We are not supported on a subsidized basis by the parent university. There was a time when university presses were supported in such a fashion, but this is becoming less and less true. University presses today have to stand on their own feet and pay their own way.

While this holds for university presses as such, they do at times publish specific books which require a subsidy of some sort. Says Stratton:

> There are two kinds of subsidies, partial and complete. If a given work is of such general interest that it can be published on its own without help of any kind except a return from its sales, the book will be published in that fashion. If the book can't quite make it on its own, a partial subsidy will be required of its sponsors, to help support its manufacturing cost. The real principle of this subsidy, of course, is to permit the book to be priced within the range that is reasonable for its particular market. If the work is of very special nature and will have a very small market, almost a complete subsidy will be arranged to permit its publication at a price within the reach of that very special market.

What is it, then, that makes these presses' books so excellent, if it is neither their own presswork nor subsidies from the universities? Do they have so much more help at university presses, looser schedules, more time in which to do their work? Let me quote Stratton again:



TOUR THROUGH HOLLAND 1788

to draw the conclusion that "the situation and circumstances of states may make it as necessary for them as for individuals to associate" (*Substance of a Speech Delivered by James Wilson*, p. 7). † Paine first wrote, then deleted, "would be."

Notes of a Tour through Holland and the Rhine Valley

MEMORANDUMS ON A TOUR FROM PARIS TO AMSTERDAM, STRASBURG AND BACK TO PARIS. 1788. March. 3.

Post†	Face of country	Soil	Produce	Animals	Inclosures	Wood
Bourget						
Louvres } Chapelle }	broad low hills	reddish loam, some sand	corn	none	none	none scraggy trees
Senlis	do.	barren	nothing	none	none	

Amsterdam. Joists of houses placed, not with their sides horizontally and perpendicularly) but diamond-wise thus ◇ first for greater strength, 2. to arch between with brick thus . Windows opening so that they admit air, and not rain. The upper sash opens on [a horizontal axis, or pins in the center of the sides thus *[see Fig. 1]*. The lower sash slides up.

Manner of fixing a flag staff, or the mast of a vessel *[see Fig. 2]*. a. is the bolt on which it turns. b. a bolt which is taken in and out to fasten it or to let it down. When taken out, the lower end of the staff is shoved out of it's case, and the upper end being heaviest brings itself down. A rope must have been previously fastened to the butt end, to pull it down again when you want to raise the flag end.

Dining tables letting down with single or double leaves so as to take the room of their thickness only with a single leaf when open, thus or thus double leaves open when shut, thus or thus shut,

Post costs about 1. doit each, or 12½ stivers the 100. 100.

[6]

—From "The Papers of Thomas Jefferson."

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We have far fewer people to share the problems. Our production schedule at this time embraces seventy-one new titles. Of these, thirty-nine are in one stage or another of composition, presswork, or binding; and twenty-one are in some stage of editing or estimating or will be released by our editorial department within the next sixty days. Ten others are due within ninety days. This does not include reprints and bindings.

Our schedules, I'll wager, are as tight as any you have ever seen. Our small editorial staff does an effective job of clearing almost two manuscripts a week, and of handling the proof for upwards of forty titles at one time.

That sounds every bit as hectic as any good-sized New York trade book publishing house, where deadlines perpetually hang ominously overhead. Most university presses, I believe, work at a somewhat more leisurely pace, but it doesn't look as though they were exactly taking it easy.

Well then, if general conditions fail to explain the prevailing excellence of university press books, let us take a look at the volumes themselves.

First of all, it is impressive to note that, while nearly all trade book publishers huddle along the upper Eastern seaboard, the more than forty university presses are scattered all over the country. The West, where no trade book publisher of significance has been able to strike root, is particularly well represented by university presses.

The books produced by the universities west of the Mississippi, although differing much from each other, possess in common a certain Latin clarity and transparency. Their flavor is unmistakable, but it cannot be defined in terms of type face, good presswork, or materials alone. It is more as though a lot of clean air had been let into these books and was now streaming out of them like the fresh smell of a forest.

University press books from other sections of this country have different distinctions. One is their typography, not necessarily superior to but different from the few ordinarily accepted styles of current trade books. Their designers, working usually within the classic form of the book, remember a few good things which we in the big cities may have overlooked, forgotten, or entirely discarded.

It is not surprising that the majority of the books issued by universities, the seats of human knowledge, should be cast in the mold of tradition. There are, however, quite a number of exceptions, the most brilliant of them coming from New Haven.

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Princeton University Press claims as her own one of today's most distinguished book designers, P. J. Conkwright. His masterpiece, embodying many years of inspiration and effort, is "The Papers of Thomas Jefferson." It is set in a new type face, Monticello, which was especially designed for this edition. The work itself shows a wonderful combination of grace and strength; it is the culmination of all that can be done in the classic style of book design.

What makes university press books as a whole so attractive, then, is their consistently high level of design and production. It is achieved partly by having subsidies available when it is necessary to lower the price of a book for a certain market, instead of having to lower the quality of presswork and materials. This level is maintained by well-trained but hard-to-get personnel that can afford to take pride in craftsmanship. It is furthered by designers who are rooted in local traditions, as well as young in spirit, and who enjoy a measure of independence from commercial considerations.

There—the phrase has slipped in after all—"independence from commercial considerations." What does it mean?

It means that, in contrast to the university press book, every trade book is designed first and foremost to be sold. The people who have the task of selling the book—in other words, the publisher's sales staff and, indirectly, the booksellers—exert considerable pressure upon the trade book designer. They want him to give them a package which they consider salable. After the editors and the production staffs have spoken, the sales manager has invariably the last word about the design of a book in a commercial publishing house. But—at least to my knowledge—when a university press book is being made his counsel is not avidly sought at this stage; his word is not considered final. The day of the sales conference is not the Day of Last Judgment for the designer at a university press.

And that, I believe, makes all the difference.

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American Writing

Continued from page 27

tionables and such huckster's jingles as

Though love be cold, do not
despair—
There's Ypsilanti Underwear.

Dr. Mott's history is divided into two parts. The first deals with the development of magazines in general during the twenty-year period. There were about 3,300 periodicals published in the United States in 1885. By 1905, this number had risen to around 6,000. But in the same period a great many had failed or merged with other publications and it seems likely that, over all, around 11,000 periodicals were published in the United States in these years. This reviewer did not count, but the author does not appear to have missed a single one. The more popular magazines such as *Youth's Companion, Munsey's, Delineator, Saturday Evening Post, Collier's Weekly, McClure's, Atlantic Monthly, Scribners, Harper's,* and *Literary Digest* are merely an introduction. The author discusses regional, trade, professional, humorous, religious, sports, agricultural and many other periodicals ranging from the *Irrigation Age* to the *Embalmer's Monthly* and the *National Police Gazette* with such gaudy headlines as "FRISKY FEMALES, or How an Innocent Young Man Was Not Done For."

The second section of the volume is freer of statistics and takes up in detail the history of thirty-four magazines that flourished during the twenty-year period (and in some instances still flourish). Here Dr. Mott has time and space to examine why these magazines were successful, what their editors and writers contributed and, unhappily, why so many of them eventually failed. These histories, which range all the way from William Cowper Brann's *Iconoclast* to Dr. Gilbert H. Grosvenor's *National Geographic,* are skilfully presented with a wealth of anecdote. Dr. Mott is a thorough reporter and he takes a coolly objective look at every facet of magazine production from the "muckrakers" of Lincoln Steffens's day to the price of a page of color advertising in *Vogue* ($3,400) in 1953. The result is a stupendous, almost overwhelming collection of information that will be of value to everybody connected with the magazine field and of great interest to many who are not. The volume is the fourth in a series on American magazines from the colonial days to the present. It is interestingly illustrated.

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They Were Devout

***"New England Saints," by Austin Warren** (University of Michigan Press. 192 pp. $3.75), is a collection of essays about New England writers and thinkers and the forces that influenced them. Robert E. Spiller, one of the editors of the "Literary History of the United States," reviews it.*

By Robert E. Spiller

EVER since he was an undergraduate at Harvard, listening to the provocative lectures of Irving Babbitt and discussing life's problems with the poet John Brooks Wheelwright, Austin Warren has apparently been haunted by the problem of the Protestant saint. A New Englander by birth, he has inherited the Puritan zeal for spiritual values without the Puritan absorption in morality, and his calling has been to letters rather than to the pulpit. From time to time he has written essays, otherwise unrelated, which have asked variations upon the question of the survival of antique spiritual consecration in American men of thought and letters, great and small, mainly of New England. These he has now revised and brought together in the hope that they will make a book. They almost do.

The Puritans are sparsely represented in the first two essays of "New England Saints." The baroque poetry of the English seventeenth century was reflected in violent contrasts between conformity and originality in a few early New England poets, but with the possible exception of Taylor none of them was strong enough to rise above the level of mediocrity. Nor did the neo-Calvinist followers of Jonathan Edwards in the next century manage to make their devoted orthodoxy felt beyond their limited parishes. As for the Transcendentalists of the 1840s, Alcott and Emerson: In spite of all their study of Plato and the Eastern wisdom they never proved much more than the sincerity of their own individual intentions.

Actually it was the French Archbishop Fénelon and the Swedenborgian Henry James, Sr., of New

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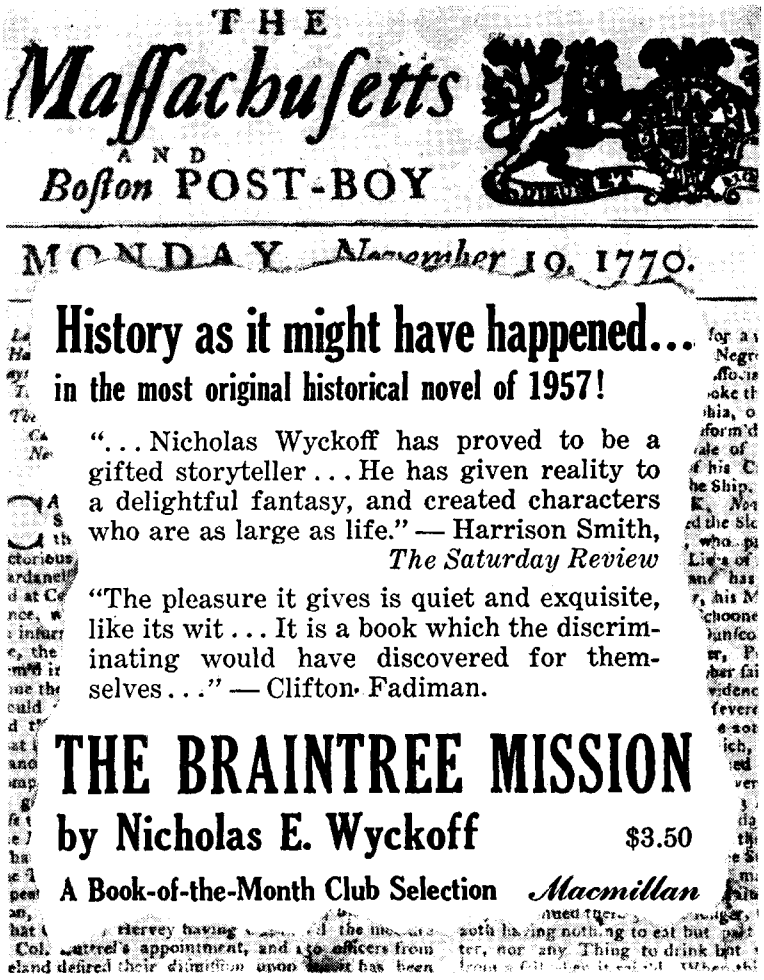
York, who first brought to New England the kind of sainthood that Mr. Warren is seeking. The influence of Fénelon is sparsely treated, but that of James receives full exposition. "Father's ideas" were the subject of an early book by this same author, two chapters of which are now revamped into an essay the place of which in a book on New England hagiography is not altogether clear. But it was in the symbolic realism of James, in his reliance on faith and dialectic theology rather than upon reason and positivistic socialism that the twentieth-century seeker in Mr. Warren first found a new answer to his problem.

Except for a charming biographical chapter on picturesque Father Taylor of the Boston Seamen's Bethel (now seeming almost out of place after the abstractions of the James chapter) the rest of the book is concerned with the Harvard of Mr. Warren's own day, with the gentlemanly skepticism of Charles Eliot Norton, the violent neo-Buddhism of Irving Babbitt, and finally the eruptive and confused metaphysical poetry of Wheelwright. From the baroque verses of the early Puritans to the baroque verses of the revolutionary 1920s and 1930s the pendulum has swung full arc and back. There is no answer except that the insatiable human spirit will forever seek spiritual realities in the confusions of earthly experience, and when a light is glimpsed there will be a man with something of the saint in him.

It is a pity that Mr. Warren did not take time to write the full-dress hagiography, or lives of the saints, of New England that is promised in his title and his preface. Such a book would have dealt with the kind of people that he himself nominates to sainthood —Christians of all persuasions. It would include, he tells us, "certainly, Edwards, the Calvinist; the first Catholic prelate of Boston, Bishop Cheverus; the Unitarian unwilling to be called a Unitarian whose spirit still dominates New England Unitarianism —Dr. Channing; the Anglican Bishop of Massachusetts, Phillips Brooks; the Swedenborgian missionary from Springfield, Mass., born Chapman and known in American mythology (which has no saint save him) as Johnny Appleseed; the Methodist Father Taylor."

Only the shadow of this book will be found in these pages. Edwards and Channing are discussed incidentally but not for themselves and Father Taylor has a brief chapter to himself, but none of the others is treated at all. The plan for the book obviously never materialized, but these scattered and uneven essays at least suggest the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possibilities in the idea. Perhaps something more than literary skepticism was needed for a didactic work on religious devotion.

PERENNIAL WIZARD: In the year 1900 a book entitled "The Art of Decorating Dry Goods Windows and Interiors" was published in Chicago. Later that same year a second Chicago publisher put out a book written by the same hand. The author was L. Frank Baum, and the book was "The Wonderful Wizard of Oz." The technique of window-dressing has been revolutionized since 1900, and "The Art of Decorating Dry Goods Windows and Interiors" is as much a back number today as a treatise on horse-shoeing—it is quite possible that some readers of these lines will wonder what in blazes "dry goods" were. But "The Wonderful Wizard of Oz" remains, and will long remain, a delight. It now appears in an edition bearing the imprint of Michigan State University Press—**"The Wizard of Oz and Who He Was"** ($3.75), with the original drawings by W. W. Denslow, and with excellent supporting data by Martin Gardner, children's author, and Russel B. Nye, chairman of the English Department at Michigan State. This data includes an appreciation by Professor Nye and a biographical sketch by Mr. Gardner, who discusses, too, the "Wizard's" dramatic and cinematographic history. The story was first filmed as a one-reeler in 1910, and in another version, in 1925, Oliver Hardy played the Tin Man. Everyone over twenty-five will remember that Judy Garland played Dorothy in the famous 1939 MGM version, but how many will recall that Ray Bolger was the Straw Man, Jack Haley the Tin Man, Bert Lahr the Cowardly Lion, Frank Morgan the Wizard, and Billie Burke Glinda?

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essentials of romance which he as a writer found there. His later absorption in questions of morality and "culture," his sometimes desperate efforts to please lecture audiences and editors, his sporadic attempts to recapture the amazing small perceptions of his early books are well served also by the precision with which Mr. Turner spreads before us the story of Cable's long life. When he left the South, lured by opportunities for literary success and effective good works, Cable left something behind, something more naive perhaps, and less admirable in everything but a literary sense, which he never regained.

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CHILDREN OF TRANSCENDENTALISM: Who today reads Harold Frederic's "The Damnation of Theron Ware"? Only the more determined clients of the antiquarian booktrade, or the dedicated frequenter of the better-preserved public libraries. Frederic is the first native author considered in Charles Child Walcutt's **"American Literary Naturalism, A Divided Stream"** (University of Minnesota Press, $5), and after him come Hamlin Garland, Stephen Crane, Jack London, Frank Norris, Winston Churchill, Theodore Dreiser, Sherwood Anderson, James T. Farrell, John Steinbeck, Ernest Hemingway, and John Dos Passos. American naturalism, Mr. Walcutt holds, is "the offspring of transcendentalism," whose mainstream divided near the close of the nineteenth century to produce two rivers of thought. One, the approach to Spirit through intuition, nourishes idealism, progressivism, and social radicalism. The other, the approach to Nature through science, plunges into the dark canyon of mechanistic determinism." Mr. Wal-

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as well as the specialist will find this volume a meaty and occasionally vivid first-hand account of how independence was won by men who held, in Baurmeister's phrase, "indomitable ideas of liberty." —H. B.

BOTANY'S GRAND OLD MAN: If you have the slightest proficiency as an amateur gardener, you undoubtedly have Liberty Hyde Bailey's "Hortus" on your shelves, or, if you are a full-blown green-thumber, his multi-volumed "Standard Cyclopedia of Horticulture." Philip Dorf's **"Liberty Hyde Bailey: An Informal Biography"** (Cornell University Press, $3.50), presents the whole man in small space, neatly, sympathetically, comprehensively. Bailey began his teaching career at Harvard under Asa Gray (which reads like an anachronism, but isn't) and continued it at Michigan Agricultural College. In 1885 he joined the faculty of the College of Agriculture at Cornell, and in 1903 he became dean. In 1913 he retired—but what a retirement! In 1914 he lectured in New Zealand. In 1917 he traveled a thousand miles up the Yangtze River. In 1919 he toured horticultural Europe. In 1920 he was in South America. And so on and so on. At ninety he planned a trip to Africa. He never made it; a fall in New York City broke his leg. He died six years later. Good quote: "He disliked to hear people say they loved flowers. The flowers were part of the plant; it was the plant they should love." —JOHN T. WINTERICH.

THE AMERICAN IMPACT: It is not surprising that professors of English at continental universities now convert themselves into professors of American; that brilliant European students take part in an American Seminar at Salzburg; that major European periodicals are crowded with announcements and reviews of American books; that translation is consummated by imitation, the sincerest acknowledgment of cultural ascendancy. It is not surprising, but it is somewhat embarrassing, since any movement so novel and far-reaching is bound to evoke more enthusiasm than discrimination. Thus André Gide, acting on André Malraux's advice, reads William Faulkner and Dashiell Hammett with equal attention; while an article in *Les Temps modernes,* after deploring the taste of French translators, dismisses Katherine Anne Porter and Kathleen Winsor in the same breath. European criticism has sometimes recognized the qualities of neglected American genius: for example, the English recognition of Melville. Yet often, as in the Russian cult of Jack London, a writer has been extravagantly praised for qualities which are not especially striking to other Americans. While the Russians admire Howard Fast, or the Germans exalt Thomas Wolfe, their reasons are not far to seek. The same play, Thornton Wilder's "Skin of Our Teeth," has been welcomed in Catholic Bavaria for its rediscovery of original sin and condemned in Marxist Russia for its cyclical theory of history.

—From "Contexts of Criticism," by Harry Levin (Harvard University Press).

HYSTERIA UNLIMITED: "Opponents of War, 1917-1918," by H. C. Peterson and Gilbert C. Fite (University of Wisconsin Press, $6), is not pleasant reading, but it has its silver lining: the bogeyman-under-the-bed frenzy was worse forty years ago than it is now. (True, we were then in a hot war, but at the outset it looked as if the heat might not singe us.) Mr. Fite, who has completed his text from the late Professor Peterson's manuscripts and notes, describes his history as concerned basically with "disagreement over the right to disagree." He concedes that he has not "exhausted the subject," but he certainly presents it in broad scope and with convincing penetration—a full treatment, an assemblage of all the material that industry could dredge up, would run to encyclopedic dimensions. Mr. Fite has missed none of the more memorable incidents of a memorable era. The first of these occurred at Baltimore on April 1, 1917, when President David Starr Jordan of Stanford University, a declared pacifist, tried to address an audience of five thousand and was howled down by a minority of one thousand. Familiar or forgotten or half-remembered or never-known names (depending on the maturity of the reader) sprinkle this recital of a tumultuous era: Ole Hanson, Robert M. LaFollette, Kate Richards O'Hare, Thomas E. Watson, Big Bill Hayward, Eugene V. Debs, Thomas W. Gregory, George Creel, Victor Berger, Morris Hillquit, Charles L. Lindbergh the elder, Albert Sidney Burleson, Arthur C. Townley, William Jennings Bryan. The word "Communism" was seldom heard; people said "Bolshevism." Prosecution of the prosecutable fanned out to include persecution of any sort of dissenter; racism flourished; press and motion pictures were under constant attack, as were churches and colleges. How much of it was owed to the fact that history had overwhelmed us, and we hardly knew how to face it? Mr. Fite and Professor Peterson tell this fascinating, sometimes depressing story, with an abundance of detail and incident. —J. T. W.

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The West

WESTERN CAMERAMAN: Mathew B. Brady, the master photographer of Lincoln and the Civil War, had for some five months in 1864 a young soldier assistant named Stanley J. Morrow. After the war Morrow took Brady's camera techniques west to Dakota Territory, and today the Morrow Collection of stereoscopic slides at the University of South Dakota is a notable collection in Western Americana. In **"Frontier Photographer: Stanley J. Morrow's Dakota Years"** (University of Nebraska Press, $4.50), Wesley R. Hurt and William E. Lass present a selection of one hundred photographs made from Morrow's slides, together with a rather sketchy account of this pioneer cameraman's career. There are photographs of Indian customs and personages, including the Sioux Chiefs Red Cloud and Spotted Tail; of soldiers' graves and heaped horse bones at the Little Big Horn where Custer and his men were slain; of the Black Hills gold rush, and the great Missouri River flood of 1881. Morrow, who worked under frontier difficulties, produced nothing that approaches Brady's best, but he had an eye for composition and the important subject. His photographs are rich in human interest and Western history. —Hal Bridges.

BEES IN THE WASHBASIN: Cap Smith was a civil engineer in Cleveland who not so long ago caught the prospecting fever from his father, who was out in the Lechuguilla Desert in southwestern Arizona looking for gold. Cap and his wife, Olga Wright Smith, pulled up stakes and went out to Arizona. They spent a year there under incredibly primitive conditions. The life of the desert throve and throbbed all around them, some of it malevolent, some of it tameable, even self-tameable. Water was scant, and was husbanded like the gold itself (which was also scant). They had a thermometer which had a roof of 120 degrees; the heat broke through the roof; they bought a 130-degree instrument and the heat topped that too. Mrs. Wright tells the full story in **"Gold on the Desert"** (University of New Mexico Press, $4), a personal history which is not one of those jobs that finds rueful humor in hardship; it is pleasantly free from cackle; Mrs. Smith plays her narrative straight, and plays it well. Take the bees. Thirst maddened them, as it maddens men. "Bees were in everything. They fell from the dishcloth into the suds, hid in the folds of towels, dropped in the food, swam in the washbasin, and as fast as I hung on the line the few clothes I had water to wash, covered the garments in sullen black swarms. In fact they pounced upon anything wet so promptly that I couldn't wring out a wet cloth, but had to rid myself of it in a hurry or get stung. I shampooed my hair at night, because they loved wet hair." Financially, the year in the desert was not a conspicuous success. There was some copper and less gold, but the bottom fell out of the copper market. But when she left, writes Mrs. Smith, "I knew that I was leaving my real home. And I knew, just as surely, that some day not too far away, I was coming back."

—John T. Winterich.

COWS OVER THE BORDER: One of the more striking coincidences marking the publishing scene in these times is the appearance, not quite simultaneously but close enough, of two books which have to do with American scientists involved with ailing Mexican cattle—two books, moreover, which, though written by scientists, are less concerned with the scientific aspect of the affair than with the humorous and human side. *Aftosa* is the Spanish word for foot-and-mouth disease, and both books have to do with the suc-

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THE OLD ORDER PASSETH: The power elite is composed of political, economic, and military men, but these instituted elites are frequently in some tension: they come together only on certain coinciding points and only on certain occasions of "crisis." In the long peace of the nineteenth century, the military were not in the high councils of state, not of the political directorate—and neither were the economic men; they made raids upon the state but they did not join its directorate. During the Thirties, the political man was ascendant, and now the military and the corporate men are in top positions.

Of the three types of circles that compose the power elite today, it is the military that have benefited the most in their enhanced power, although the corporate have also become more explicitly and, in fact, more decisively intrenched in the more public decision-making circles. It is the professional politician that has lost the most, so much that in examining the events and decisions, one is tempted to speak of a political vacuum in which the corporate rich and the high warlord, in their coinciding interests, rule.

—From the essay "The Power Elite," by C. Wright Mills in "Problems of Power in American Democracy," edited by Arthur Kornhauser (Wayne State University Press).

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cessful fight against this pest by American veterinarians in the late 1940s. The Mexican countryfolk called them *los matavacas,* the cow killers, because thousands of the creatures had to be destroyed. **"The 'Cow Killers' with the Aftosa Commission in Mexico"** (University of Texas Press, $4.95) is a group of drawings by Bill Leftwich, a self-taught Texas cowboy who was a working member of the commission, supported by text by Fred Gipson amplified from Mr. Leftwich's notes. The text is concerned largely "with the reaction of the natives to the work of the commission." The reaction was hostile. **"Doctor, Spare My Cow!"** (Iowa State College Press, $2.95) is by James A. Porter, Jr., with drawings by James R. Graham, Jr. Dr. Porter was also a member of the commission. Each book adopts a sympathetic approach to the attitude of the Mexican population. May we always have such capable and sympathetic scientific ambassadors, and may more of them write equally entertaining accounts of their experiences!

—J. T. W.

LONE-STAR HOMES: "Early" in Texas is, generally speaking, later than "early" in Massachusetts. But not always. The oldest edifice cited in Dorothy Kendall Bracken's and Maurine W. Redway's **"Early Texas Homes"** (Southern Methodist University Press, $6.95) was built in 1683, and Massachusetts can't do much better than that. The building is the vice-regal palace at San Elizario in El Paso County. The adobe walls are thirty inches thick, so that the palace has had no trouble keeping together. One hundred and sixteen homes are pictured and described in this charming and expertly managed volume, and they cover almost two centuries—1865 is the terminal date. Much of the charm consists in variety; Texas is a product of many cultures, and all of the cultures are reflected in the state's architecture. One type of dwelling is probably unique to Texas—the Sunday house. Examples of these—"dozens," the authors say—survive particularly in Fredericksburg, which began its career as a solid German settlement. (Admiral Chester A. Nimitz, born of this stock, is a native of Fredericksburg.) Many of the original settlers moved out into the country to operate farms; they missed town life, and as they prospered they built tiny houses in the village (often of only two rooms, one above the other) where they could spend the weekends marketing, visiting, and going to church, and, late in life, retiring back into town. "Early Texas Homes" is a highly pleasant addendum to cultural and social Americana. —J. T. W.

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Poetry?

Continued from page 17

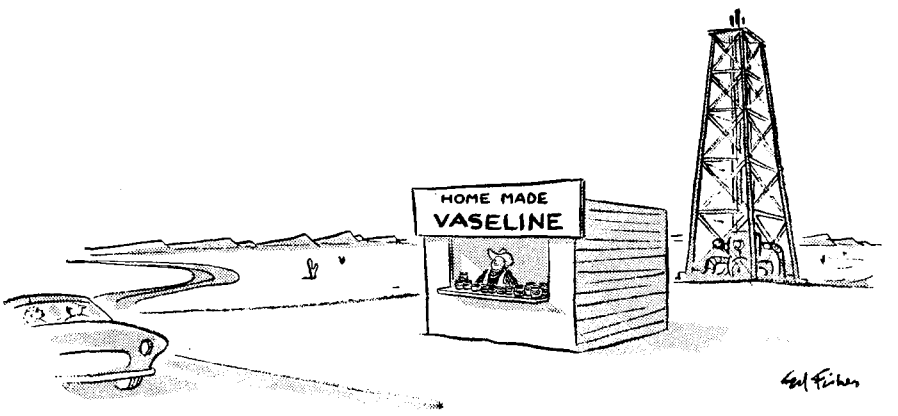
Lawrence, Joyce, Wolfe, Wyndham Lewis) or still active (Frost, Eliot, Jeffers, Faulkner, Hemingway).

b) Some of the younger presses are intermingling the creative and the scholarly more freely. The Indiana University Press has launched a vigorous poetry series already containing thirteen volumes, some by familiar writers like Kenneth Fearing and Josephine Miles, others by first-rate young men like Neil Weiss and David Wagoner. The Michigan State University Press has rewarded us with novels by R. K. Narayan of India.

c) The longer established university presses are somewhat stepping up isolated publication of creative work—e.g., "As If: Poems New and Selected," by John Ciardi (Rutgers), "The Second Man and Other Poems," by Louis O. Coxe (Minnesota), plays by Eugene O'Neill and Robert Thom (Yale). One should not overlook a variety of belletristic prose once largely confined to the commercial lists—Austin Warren's "New England Saints" (Michigan), Harry Levin's "Context of Criticism" (Harvard).

Assuming that expansion is under way and that it will be accelerated in indirect ways by the Foundation grants, one may ask what writers it will serve. Experimental novelists to some degree (for New Directions and the Grove Press tend to go overseas for their fiction). Short story writers somewhat more (partly to escape the commercial publishers who plague them to get to work on novels). Playwrights whose work is produced not on Broadway but in off-Broadway and university theatres. One may find that, in another decade or two, poets and essayists publish as frequently through university presses as commercial.

One thinks of drawbacks as well as blessings. Let two be mentioned. The university presses, unless their advertising budgets and distributional facilities were enlarged, would sell fewer copies of a book—and provide the author lower royalties—than if it were published by a New York firm. But time would bring adjustments in the university presses' sales procedure (and in the public's book-buying habits). Academic auspices would, to suspicious minds, seem to threaten to turn our literature into something sterile and bloodless. But the serious writer, accustomed to withstanding the menace of best-sellership, is not likely to succumb to this fresh menace.



The South

CHANGING DIXIE: The white population of the South is growing "at a rate close to its national increase," but the growth of the non-white population shows "an over-all rate of increase . . . barely one-tenth its excess of births over deaths." The South's cities "continue to grow more rapidly than those of non-southern America." The decline of the South's rural population shows "a much more definite trend than that of the nation at large." There has been a rapid increase in the white female labor force. There have been large increases in the white-collar classifications and among technical groups, with a corresponding decrease among unskilled workers, household servants, and agricultural workers. The South is "becoming an urban and even metropolitan region," and "the ethnic complexion of its population is changing with great speed."

These conclusions, and many more, are drawn from carefully assembled statistical data (there are seventy-two tables) analyzed by John M. Maclachlan, head of the department of sociology and anthropology at the University of Florida, and Joe S. Floyd, Jr., of the University of North Carolina in **"The Changing South"** (University of Florida Press, $4). This is a short book—154 pages—but the shortness is quite deliberate; the authors have aimed at "brevity and clarity," a process which involved, as one may well believe, "an arduous task of selection from a massive accumulation of data." The result, though by no means light or easy reading (or meant to be), is a statistical survey of profound social significance. —JOHN T. WINTERICH.

CHANGE VS. TRADITION: A pleasant variety of subject and treatment characterizes the seventeen essays that make up **"Still Rebels, Still Yankees,"** by Donald Davidson, professor of English at Vanderbilt University (Louisiana State University Press. $4.50). The dominant theme is "the impact of the modern regime upon the great vital continuum of human experience to which we apply the inadequate term 'tradition'." This theme receives fullest expression in the title paper, in which the ways of life of "Brother Jonathan of Vermont" and "Cousin Roderick of Georgia" (and Mr. Davidson knows both Vermont and Georgia) are itemized in amusing and effective detail. Applying a similar conception to regionalism in literature, Mr. Davidson declares that "the function of a region is to endow the American artist with character and purpose. He is born of a region. He will deny its parenthood to its own hurt. . . . It is the office of the nation to conserve and cherish this free effort, and surely never by precept or example to delude us into thinking that a novel about a plowboy is only a regional curiosity, but a novel about a bellboy a national masterpiece." Specific authors discussed at some length are John Gould Fletcher, Thomas Hardy, Stark Young, William Butler Yeats, and Arnold J. Toynbee, but authors who are mentioned more briefly run into the dozens. There is an admirable section called "The Oral Tradition"—ballad, folk song, and myth—which includes an illuminating discussion of the demoralization and breakdown of a familiar American ballad, "Springfield Mountain." This is an excellent example of a type of book all too rare in this jet-propelled age: a collection of entertaining literary essays. —J. T. W.

MAN WHO SWITCHED: Born in Calais, Maine, which is not quite the northeasternmost community in the United States, James Shepherd Pike was reared in an atmosphere in which abolitionism was rife if not quite respectable. He became a newspaperman, first in Maine, then in Washington, where, as correspondent for Horace Greeley's New York *Tribune*, he was an influential spokesman for the anti-slavery cause. In 1861, when Pike was forty, President Lincoln made him minister to the Netherlands, and

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Pike sat out the Civil War overseas. He returned to America to espouse the Radical Republican cause, but in 1872 he swung over to Greeley's Liberal Republican movement. The following year he went to South Carolina and, turned reporter again, wrote "The Prostrate State: South Carolina under Negro Government" (which was reissued as recently as 1935). The book had a powerful impact; it has frequently been cited by responsible historians; in 1927 a South Carolina commentator observed that the "most interesting chronicle of the carpetbag-negro mis-rule" was written by a "dyed-in-the-wool Republican abolitionist." Now comes Robert Franklin Durden, assistant professor of history at Duke University, to say it is not so. In **"James Shepherd Pike: Republicanism and the American Negro, 1850-1882"** (Duke University Press, $5), Mr. Durden holds (and he submits telling evidence to support his case) that Pike was neither the impersonal and detached reporter nor the abolitionist won over in his own despite, but "shared many of the racial notions which are generally regarded by historians as having been motivating factors among Southern whites." The effect of Mr. Durden's researches is to expose the partisanship of a source book which historians have for more than eighty years regarded as thoroughly objective. Pike had his faults; he certainly had one great virtue to commend him to succeeding generations: he kept scrapbooks. "Pike befriended me by making these," says Mr. Durden, gratefully and graciously. —J. T. W.

The Stage

STRINDBERG AND HISTORY: August Strindberg applied to his historical dramas the same naturalistic techniques of dialogue and psychology that he used in such better-known plays as "The Creditors" and "Miss Julie." Walter Johnson of the University of Washington has translated three of these historical excursions that have heretofore not been available in English, and has provided them with historical and critical notes, in "Strindberg's 'Queen Christina,' 'Charles XII,' 'Gustav III'" (University of Washington Press, $4.50). The translations are in supple and idiomatic English, apparently in full accord with Strindberg's announced intention of avoiding what he called the mathematically symmetrical construction of French dialogue, and giving, rather, the effect of real conversation, where "one brain receives haphazard from the other a cog to engage with."

—THOMAS E. COONEY

Literary History?

Continued from page 17

Duke University Press, who writes with respect to the humanities:

> The Ford Foundation Program in aid of publication in the humanities cannot, of course, solve this problem completely or permanently, but it should help alleviate it greatly during the next five years. Scholars should realize that—as always—funds are limited (initial grants were made on a percentage basis of non-trade, non-text sales for the preceding fiscal year). But the worker in the humanities, whether at the small college (half the funds must go to manuscripts originating at institutions not affiliated with a press) or at the large university whose press is flooded with manuscripts, can now feel, thanks to the Ford Foundation, that his book has a better chance to stand or fall on its intrinsic worth. For the present, for the *best* of such books, the financial problem has been solved.

The possibility of publication under convenient circumstances of meritorious work acts as a considerable stimulus to research among scholars. As Lambert Davis, of the University of North Carolina Press, reports:

> The Ford Program has enabled us to start production on projects editorially approved months ago and put aside because of financial difficulties. In several cases it has enabled us to make publishing offers without subsidies when we would certainly have had to ask for them prior to the Ford Program. And already I have observed among some of my scholarly colleagues that they are going ahead with renewed vigor on certain research projects because of the increased possibility of publication without severe financial sacrifice on their part.

Selected professional journals (especially regional and specialized ones) in the humanities and social science fields might with the same justification be offered assistance. With few exceptions, their editors are securing an increasing number of manuscripts considered worthy of publication at the very time that rising costs are forcing some of them to reduce the number of pages in each issue or to take other undesirable economy measures. Surely this pressure for publication in the professional journals will and ought to increase during the next few years. In consequence, that may be another step for consideration by the Ford Foundation.

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(Continued on page 52)

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(Continued from page 51)

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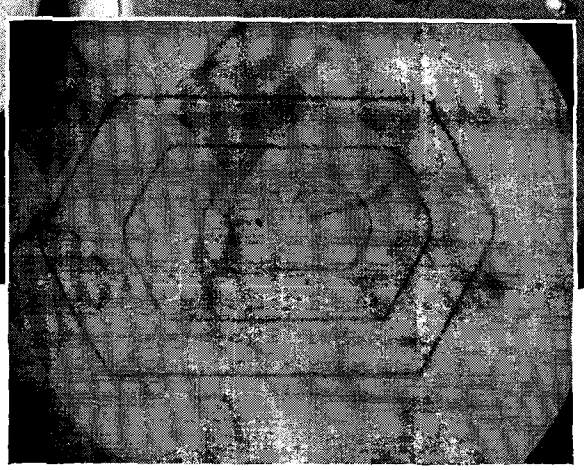
Dr. William C. Dash, B. S., Lehigh University (1946), Ph.D., Cornell University (1952), has been a member of the *Semiconductor Studies Section* at the General Electric Research Laboratory for five years, investigating optical absorption and perfection of semiconductor crystals.

Looking into silicon

Dr. William C. Dash of General Electric develops a new technique for studying dislocations in silicon crystals



Infrared light passes through silicon and reveals pattern of dislocations on the screen of the "snooperscope."

Silvery wafers of silicon used in semiconductor research — and in the manufacture of transistors — are as opaque as a brick wall to visible light, but highly transparent to infrared. Dr. William C. Dash of the General Electric Research Laboratory has adapted the "snooperscope," an infrared-sensitive device developed during World War II, as a convenient means of looking into silicon crystals.

Recently Dr. Dash and his associates devised a method of precipitating copper along the rows of out-of-line atoms inside silicon crystals so that these flaws — called *dislocations* — can be seen by the snooperscope. Since physicists now explain many aspects of crystal behavior — how they grow and why they bend — in terms of dislocations, the Dash technique is an important new tool for learning more about the solid state. Dislocation patterns predicted by theory have actually been seen for the first time on the screen of Dr. Dash's snooperscope.

At General Electric, such research is motivated by a belief that providing scientists with the tools, the incentives, and the freedom to seek out new knowledge is the first step toward progress for everyone.

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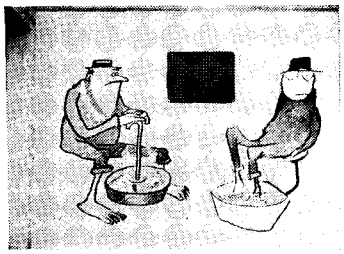

—*American Museum of Natural History.*

SR/Research

SCIENCE & HUMANITY

DEPARTMENTS: Research in America • Letters to the Science Editor • Personality Portrait XIV • The Research Frontier • Science in Books

ARTICLES: The Gamma Garden • The Atom and the Workingman

RESEARCH IN AMERICA

- *GLASSFUL OF STORM*
- *THE EDUCATING ENGINE*
- *SCIENCE IS LITERATURE*

BEFORE the end of 1957 we're going to know a lot more about what young people really think about science. Undergraduate and graduate students of colleges, universities, and institutes of technology in the United States and Canada are sharpening their pencils for essays on the subject: "The History of Science and Its Cultural Influences." A $250 prize has been offered by Henry and Ira Schuman of New York City, and a contest is being staged by the History of Science Society. The writings must be thoroughly documented, and run to approximately 5,000 words exclusive of footnotes. Original contributions to learning are expected. They may deal with the ideas and accomplishments of scientists in the past, trace the evolution of particular scientific concepts, study the historical influences of one branch of science upon another, or examine the effects of scientific developments upon philosophy, religion, social thought, economics, art, and literature. Medicine *per se* is ruled out, but essays dealing with the relations between medicine and the natural sciences will be accepted. Entries must be in the hands of Professor Harry Woolf, Department of History, University of Washington, Seattle 5, Washington, by the first day of June.

• • •

IF YOU can imagine tiny droplets of water in a glass one mile across and two miles high—and then take away the glass—you have some idea of the beginning of a thunderstorm. The image has been captured by radar photographs, in experiments conducted by Tetsuya Fujita, a research associate, and H. Albert Brown, an instructor, in the University of Chicago's Department of Meteorology. The column of droplets forms as water vapor condenses on rising currents of warm air. As the drops grow they cohere, as they might in a glass. When the column of air is full, having no bottom—no sides either, except in the form of air pressure—it empties rain. Behind the rain, the air is cold, and it falls, too, dropping temperatures on the ground as much as 30 degrees F. As this cloud (for the droplets are, of course, a cloud) vanishes, several new ones form in its path; these dissipate in turn, to be replaced by newer and bigger ones until a squall line anywhere from ten to 200 miles wide is ripping along at close to a mile-a-minute speed.

The radar pictures of this phenomenon are possible because the "glassful" of waterdrops bounces back the radar waves and allows the echoes to register as blips on a luminescent screen.

• • •

OUR masthead photograph this month is taken, not from the scientist's point-of-view, but from the spectator's side of the fence. It comes off the wall of the cafeteria of the American Museum of Natural History on the western edge of New York's Central Park. It shows a scene from a mural drawn by the famous illustrator Robert Osborn. No one of the museum staff seems to be quite sure just what Mr. Osborn was getting at. We were told to make our own interpretation. And we think the picture confronts us with two museum visitors, one an intellectual and the other just a sightseer. The intellectual, of course, is the one who wears the cane. Being an intellectual, he started out to soak his tired feet but became engrossed in some esoteric speculation and soaked the tip of his cane instead. The sightseer, having already thought too much about what he saw in the museum exhibits, is giving his feet the treat they deserve.

• • •

"IT IS an interesting commentary that in the automobile we have an example of a very complex and expensive piece of physical equipment which, in the United States at least, is found by the score on college campuses but seldom used for teaching purposes."

Such is the droll introduction to the lead article in the March 1957 issue of *American Journal of Physics.* Prof. Albert V. Baez, on leave from the University of Redlands (Calif.) for a stint at Stanford, is making a suggestion for physics classes.

"A modern automobile is a good example of propulsion," he writes. "It is even more common on American campuses today than pendulums and rolling balls were in Galileo's time. As Galileo had the gift of using available equipment for physical experiments, so, we who have inherited the automobile should use it to clarify notions of displacement, velocity, and acceleration for our students. . . .

"To many students the word accelerator is a vague intuitive concept devoid of quantitative meaning."

Professor Baez's own classes understand acceleration now because they have studied it in action. He has divided his twenty students in

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groups of four and loaded each group into a car. One of the quartet is assigned to do nothing but drive and drive safely. A second carries a stopwatch and calls off the time at ten-second intervals. A third records the distance traveled within time intervals. The fourth records the car's speed at intervals as observed on the speedometer. The laboratory for this purpose is a stretch of level straight road with no cross streets and little traffic. The experiment lasts four minutes, two of steadily increasing acceleration and two of gradual deceleration. "The experiment," its initiator says, "has been enthusiastically received."

• • •

THE proposed law to prohibit addition of chemicals to food until after exhaustive scientific tests have proved them harmless to human health has been introduced in Congress by U.S. Representative James J. Delaney of New York. This is the legislation readers asked about after we published the study of food and cancer last October. If you have anything to say to your Congressman or United States Senators about this, now is the time to say it.

• • •

A FELLOW from Electric Boat, the General Dynamics subsidiary which makes the hulls of atomic submarines at New London, Connecticut, has been telling us that a submarine is the best place to train for a trip in a space ship. We've been looking around for confirmation from a reliable rocketeer, and we found it last week-end in the galley proofs of a book that will be published in May by Harper and Brothers. The book's title is "Man Into Space" and its author is Dr. Hermann Oberth, the German-born father of astronautics (*SR*/RESEARCH, Sept. 1), who started writing about space flight a quarter century ago. Oberth says the confinement and psychological tension of a submarine voyage is the closest reasonable approximation of rocket housekeeping now available without resort to a centrifuge, which might well wreck any but the most robust individual.

Oberth has inspired more science fiction than any other man alive, and he gives his opinion of most of it in the Harper book: grossly inaccurate and misleading. For example, the rubber space suits imagined by almost all space fictioneers would be ludicrously inadequate. Oberth says space suits will have to be made of metal at least as strong as high-grade stainless steel, and because of the necessity of reflecting sunlight to cool the body the metal will shine like the armor of King Arthur's knights.

We highly recommend "Men Into Space" for its human insights as well as its simplicity of language. Most readers will be as surprised as we were to learn that weightlessness due to absence of gravity above earth's atmosphere may have therapeutic implications. Space sanataria are quite likely for rheumatics and arthritics and others with crippled backs, arms, and legs. Or so Oberth believes, recalling how the late Franklin Roosevelt strengthened himself against polio's crippling effects by floating in the water at Warm Springs, Georgia.

• • •

"THE most conspicuous aspect of our civilization today is the pervasive and ramifying impact of science in every department of life, from household management to warfare. Yet it is curious to observe how little, relatively, the scientific outlook has permeated our cultural life. I use the term culture not in the anthropologist's sense, but in the more familiar way, to cover the arts, the humanities, entertainment, and the communication media. The case is most conspicuous in literature."

So reads an article in the April 26 issue of *Science* which ought to be taken to heart by every high-school teacher in the country. Written by Professor Joseph Gallant, himself chairman of the English department at Theodore Roosevelt High School in New York City, it goes on to say:

"Comparisons with other ages are revealing. Slight, comparatively, as were the general or practical consequences of physics or astronomy in the early eighteenth century, Alexander Pope's great didactic poems reflected the teachings of Newton, to mention only the outstanding instance. In the nineteenth century, the work of so dreamy a romantic as Shelley is interlaced with the new scientific perspectives of his age. Tennyson and Arnold showed the surge of new scientific concepts. So did Whitman in America. Emerson made abundant use of the new ideas in geology and biology, which stirred the imagination. In the narrower field of poetry of the machine, Carl Sandburg exploited new possibilities almost fifty years ago.

"Now consider the overwhelming new concepts and insights provided by science in the last thirty years: galaxies beyond, the expanding universe, subatomic particles, entropy, genes, the immortality of chromosomes, atomic energy, Hoyle's continuous creation, matter as wave motion, the various implications of relativity, the original ylem of creation, the succession of species, the life and death of stars. All these challenge the imagination. How little they have been exploited by poets! Robinson Jeffers has employed one phase of biological perspective to extend into our time some of the stunned and perhaps naive disillusionment of the Victorian reaction to Darwin. Archibald MacLeish wrote a moving poem, 'An Epistle to Be Left in the Earth,' and Mark Van Doren wrote an exalted 'God of the Galaxies.' Beyond these—nothing.

"Recently, Helen Plotz edited 'Imagination's Other Place,' a thin compilation of poems of science and mathematics. The anthology shows exhaustive and painstaking research. The editor has to lean heavily on Emerson, Masefield, Hardy, and Shelley. She culled her most deeply felt lyric passages from Lucretius and the Book of Job. Where are the contemporaries? John Ciardi is represented by a warning against scientific disaster, reminiscent of the sermons against the 'iron horse.' The other living poets are flippant about flying saucers and the like.

"What is true of poetry and of literary reference is equally true of the drama, the novel, and the humanities in our schools. College presidents and professional societies issue dicta about the urgency of spicing technical training with the rich leaven of the arts. Professors of science apologetically admit the straitened confines of technologic studies and defer to the deeper wisdom of the humanities. But the humanities sweepingly ignore the role played by scientific insight and thinking in the ideology of our times and march on their archaic way.

"In ancient times, sacred literature included allegory, apocalyptic vision, moral disquisition, but also history and legal compilations. Latin literature included a tract on farm management by Cato the Censor, works on architecture by Vitruvius, Pliny's 'Natural History,' and Lucretius's poem 'De Rerum Natura,' dealing with physics, cosmology, and ethics. Samuel Johnson, in the eighteenth century, included theologians and philosophers among the poets. All insights into the nature of the universe, of man, of society, were the proper province of literature.

"Up until seventy or eighty years ago there would have been little question that scientific writing on a nontechnical level belonged properly in the jurisdiction of literature. It is, perhaps, time that we returned to this pristine notion of what is lit-

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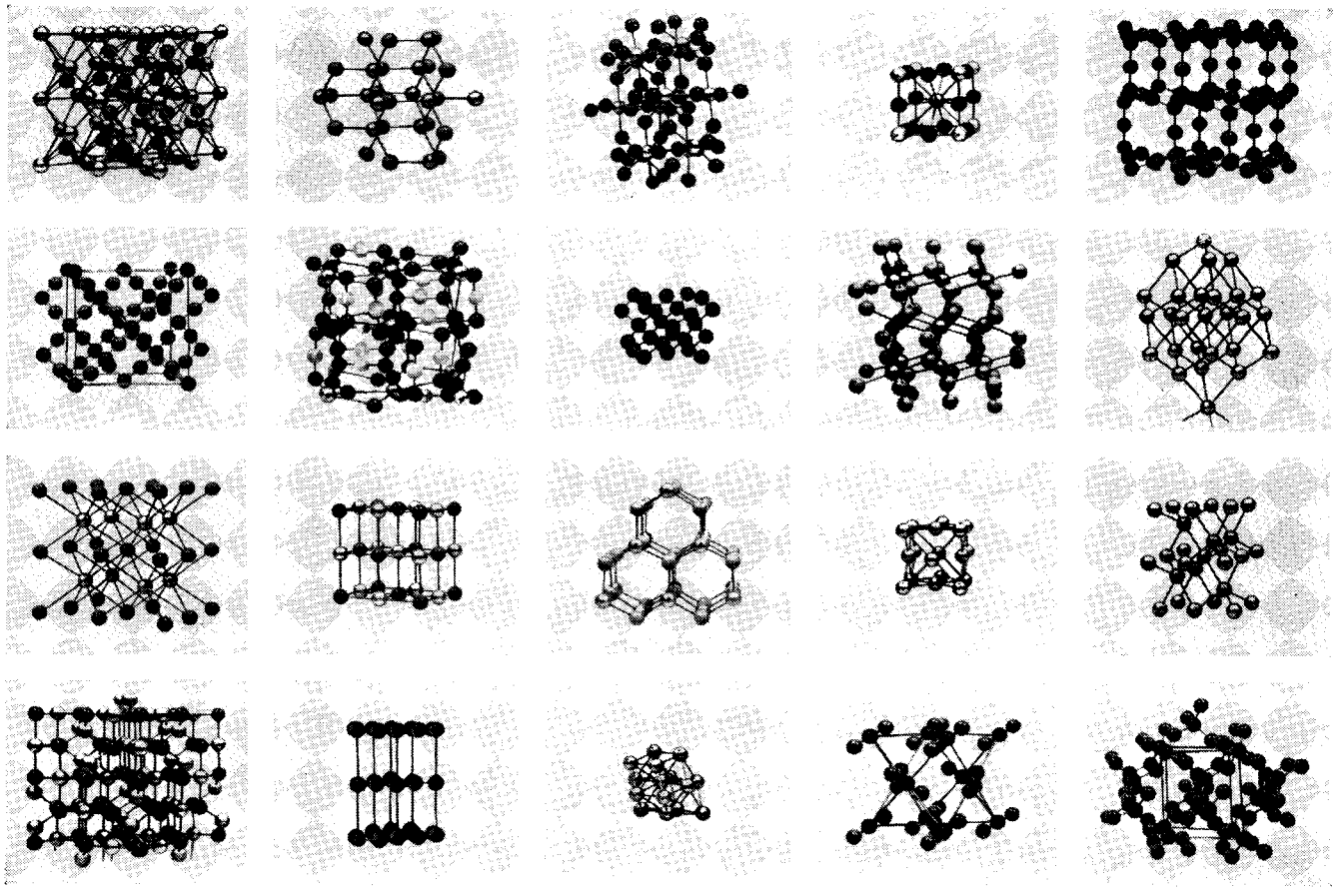


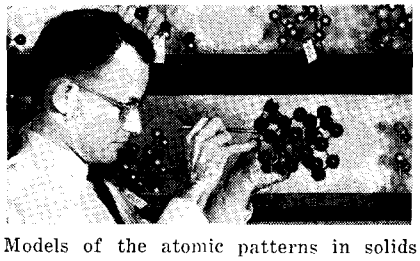
Crystal structure models. Top row, left to right: cuprite, zincblende, rutile, perovskite, tridymite. Second row: cristobalite, potassium dihydrogen phosphate, diamond, pyrites, arsenic. Third row: caesium chloride, sodium chloride, wurtzite, copper, niccolite. Fourth row: spinel, graphite, beryllium, carbon dioxide, alpha-quartz.

FROM ATOMS TO STARS

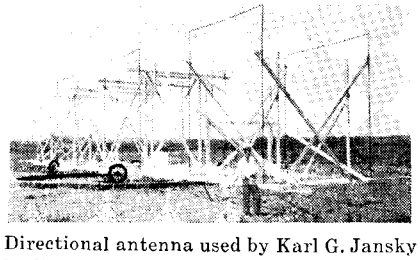
Research at Bell Telephone Laboratories ranges from the ultimate structure of solids to the radio signals from outer space. Radio interference research created the new science of radio astronomy; research in solids produced the transistor and the Bell Solar Battery.

Between atoms and stars lie great areas of effort and achievement in physics, electronics, metallurgy, chemistry and biology. Mechanical engineers visualize and design new devices. Mathematicians foreshadow new communications techniques.

Despite the diversity of their talents, Bell Laboratories scientists and engineers have much in common. A habit of teamwork channels these talents into great communications advances. These men have developed the world's finest telephone system. In doing so, many have become leaders in their fields. Opportunities for achievement await properly qualified scientists and engineers at Bell Telephone Laboratories.



Models of the atomic patterns in solids help Bell Laboratories scientists visualize their electrical behavior.



Directional antenna used by Karl G. Jansky in discovery of stellar radio signals at Bell Telephone Laboratories in 1932.

BELL TELEPHONE LABORATORIES

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erary. I am not quarreling with library classification practices, though, in passing, we might note two pertinent anomalies—the result of our present adoration of specialization. 'Great American Nature Writing,' assembled and edited by Joseph Wood Krutch, is assigned by our libraries, under the Dewey decimal system, to the area of biology, although Krutch, certainly eminent as a literary critic, essayist, and historian, spends his eighty pages of lucid prologue discussing nature-writing as literature. Similarly, Roy Chapman Andrews's 'My Favorite Stories of the Outdoors,' which consists predominantly of fiction—of short stories—is classified under biology. I have no quarrel with librarians; let them have it as they will. But those responsible for the syllabi in English must learn to look for material on the nonliterary shelves.

"The American Association for the Advancement of Science has organized a library of 200 books dealing with general and broad aspects of science, from archeology to engineering. This library is circulated to small high schools to stimulate interest in science among students in out-of-the way districts. Of the 200 books, 112 have proved to be of interest to high-school students in sixty-six program schools during 1955-1956. Observe, in contrast, the treatment of science reading in an official publication of the National Council of Teachers of English, the 'Combined Book Exhibit' of recommended, supplementary reading. Under the heading 'Seeking to Understand the Universe,' this bibliography lists only one book on the high-school level. The annotation for this book is: 'A selection of 365 readings from the main stream of devotional writing, one for each day of the year.' Science is not regarded as even having any relevancy in 'seeking to understand the universe.'

"It is almost as though the English teachers' association had planned to misdirect student attention. The aspect of Western society which has differentiated it from the rest of the world in the last few centuries has been its concern with science. No man can see the world except through his modern eyes, and these, in a large measure, are conditioned by the scientific outlook, whether or not he is conscious of it. Not to apprehend this world from the standpoint of science is, therefore, to belie the very process of seeing. To speak in any idiom other than that which incorporates the scientific outlook is to speak the language of the dead."

—JOHN LEAR,
Science Editor.

LETTERS TO THE SCIENCE EDITOR

COME IN, FELLOWS!

I WAS PLEASED to observe in Dr. Williams's article, "Chemistry Makes the Man" (*SR*/Research, Apr. 6), that the concept of individual differences has come to the physical scientists. His comment, "Biology and medicine are not the only potential beneficiaries . . .", however, comes late for the social scientists who have been studying individual differences since the middle of the last century when Sir Francis Galton was compiling quantities of data which support Dr. Williams's point of view.

The American psychologist, James McKeen Cattell, fathered a whole branch of psychological research before 1900 devoted to systematic studies of individual differences. Such pursuits have influenced teacher training for several generations with the ideal of "giving individual attention" to meet "individual needs."

Social scientists of all disciplines and biological scientists will welcome, I am sure, the contributions of the physical scientists. Maybe we can lick the puzzle of understanding and predicting human behavior yet.

ISABEL H. BECK.
Los Angeles, Calif.

BUT DON'T RUSH

IN HIS JUSTIFIABLE zeal for the promulgation of a "unified field theory" of human variability and disease, Dr. Williams (*SR*/Research, Apr. 6) may have run the risk of losing perspective. We cannot answer "how?" until we know "what?" and Dr. Williams's theory does not help us answer the "what?" of the brain. Neurophysiology, biochemistry, and pathology will provide us with the "what?" but perhaps not in our lifetime. The "distinctive" blood which he invokes as possibly contributing to individual variation in personality is as "distinctive" every second as it is every lifetime. The electrical phenomena recordable from the membranes of brain neurons vary at each instant, hence the brain is a different brain every instant. If Dr. Williams were correct, we would have to postulate a different personality every instant.

Dr. Williams is factually in error regarding the variation in "speed" of nerve impulses. The reason nerve impulses vary in speed is because there are *predictable* and well-understood alterations in the diameter of nerve fibers, depending on the function they subserve and the locus they occupy.

Dr. Williams's premise is illuminating and important. But there is much to be done before we can apply it as he would have it applied.

ROGER MERRITT MORRELL, M.D.,
National Institute of Neurological Diseases and Blindness.
Bethesda, Md.

EDITOR'S NOTE: *Dr. Williams replies: "It seems to me that Dr. Morrell is exaggerating how the brain changes from instant to instant. Of course, there are things happening in the brain (the tremendous rate of metabolism is brought out clearly in my book) but anatomists tell us that during life brain cells do not multiply (or migrate) but remain the same in number and in the same relative positions year after year and decade after decade. I stated that 'nerve impulses do not always travel at the same speeds.' Dr. Morrell appears to correct this statement by giving the accepted reason for the variation in speed.*

"My principal purpose in writing 'Biochemical Individuality' was to present facts and to interpret them in such a way as to encourage further research. I heartily agree with Dr. Morrell that there is much to be done."

BETTER DEFINITION

AS A READER interested in your enterprise for *The Saturday Review*, I take the liberty of pointing out that your definition of a semiconductor (*SR*/Research, Apr. 6) is thoroughly wrong. It is a definition of a rectifier, and not even a general definition for a rectifier. I have written at various times of the definition of a semiconductor, which (the definition, I mean) is not definite because of changes in usage over the years. As good a short one as any is, that a semiconductor is a substance which becomes more conductive as the temperature rises.

KARL K. DARROW.
The American Physical Society.
New York, N. Y.

HORSES, HORSES

WHEN JOHN LEAR (*SR*/Research, Mar. 2) says: "In fact, eighteen and a half pounds of the gas released more than 100 horsepower," it makes us wonder whether he made an error or whether he really understands elementary physics.

You see, horsepower is a measure of the rate at which work can be accomplished or energy released. One hundred horsepower, acting only for a tenth of a second, is the work required to lift a heavy suitcase (55 lb.) through a vertical height of one foot.

John Lear can write so that you want to keep reading, but he has the difficult task of being precise or losing his meaning . . . and perhaps his reader.

What *did* he mean?

ALBERT V. BAEZ,
Visiting Professor,
Stanford University.
Stanford, Calif.

EDITOR'S NOTE: *The Science Editor meant what he thinks he implied: that energy released by free oxygen atoms in the upper sky equalled 100 horsepower for the duration of the phenomenon. The time cannot be stated exactly but it was at least ten minutes, probably closer to a quarter of an hour, and possibly much longer.*

A CONTRIBUTION

CONGRATULATIONS ON developing so significant a discussion on "Science and

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Humanity" (*SR*/Research, Feb. 2). This is a helpful contribution to the Committee on the Social Aspects of Science of the AAAS. Your direct suggestions are really helpful, and I hope that many of the ideas expressed can be implemented.

CHAUNCEY D. LEAKE,
College of Medicine,
Ohio State University.
Columbus,

EDITOR'S NOTE: *For those who are hazy about the alphabet of science, AAAS stands for American Association for the Advancement of Science. Dr. Leake is a member of its Board of Directors.*

WE GO TO SCHOOL

I FIND IT difficult to tell you how much I enjoyed the section on science and government (*SR*/Research, Feb. 2). This is a significant contribution to existing literature on the problems presented.

I am wondering if it is possible to obtain about thirty-five reprints of the entire section (pp. 39-51) for distribution to my class in public administration. This material should become a permanent part of the class notes of each student.

EUGENE P. DVORIN, PH.D.,
Department of Political Science,
Michigan State University.
East Lansing, Mich.

ANOTHER CLASS

WOULD IT be possible for me to obtain twenty reprints of "Chemistry Makes the Man" (*SR*/Research, Apr. 6)? I want my students in the (laboratory) course in physical anthropology to read it, and I shall keep the copies for the next class as well.

EARL W. COUNT,
Professor of Anthropology,
Hamilton College.
Clinton, N.Y.

SMOG STATISTICS

SINCE SCIENCE is defined, in part, as knowledge of facts, we feel your Science Editor needs some up-dating: His facts (*SR*/Research, Mar. 2) are six months behind the times! Fortunately for smog sufferers in Los Angeles, everything at Midwest Research Institute is more up-to-date than the 1952 station wagon, which was replaced last fall with a 1956 model.

As for the members of the Smog Panel . . . the "husky experimental volunteers" . . . the "college students" . . . the "steady weepers" . . . some of us were college students in the 1930s, all of us are housewives, and each of us is proud of participating in significant research. However, we are "steady weepers" only while we work. MRI does NOT send us home dissolving in our own tears!

But HUSKY? Even our own husbands had better hesitate before using that word! Call us sturdy, if you please, or buxom if you must. Here are some additional facts:

Average Age—35, range from 22-44 years.
Average Weight—133, range 105 to none-of-your-business.
Average Height—5 ft. 5 in.
Average Bust—37 in.
Average Waist—27 in.
Average Hips—38 in.

THE SMOG PANEL,
Midwest Research Institute.
Kansas City, Mo.

EDITOR'S NOTE: *Readers can match the figures above with the figures below. Seated (left to right) are Mrs. Doris Glenn, Mrs. Dorothy Epps, Mrs. Nan Gholson, Mrs. Lucille Fisher, Mrs. Ann Rose, Mrs. Sedley Shuyler. Standing (left to right) are Mrs. Helen Menn, Mrs. Paula Fiebig and Mrs. Ivy Cartwright.*

—*Sol Studna*, Kansas City Star.

Smog sniffers (see letter above) at rest outside tear-test chamber.

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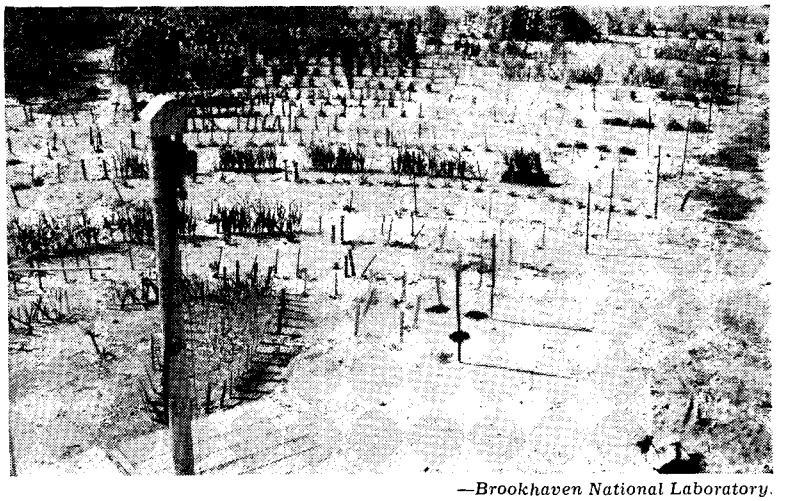
THE GAMMA GARDEN



—Brookhaven National Laboratory.

Atomic sprinkler at work in the gamma garden.

MEMORANDUM TO MR. GERARD C. SMITH
State Department
Washington, D.C.

FROM MR. JOHN A. HALL
Atomic Energy Commission
Washington, D.C.

. . . Your assistance is requested in obtaining permission from the Swiss Government to import into Switzerland . . . a small quantity of potato tubers. In addition to the potatoes, we propose to ship to Switzerland around the middle of July the following living plant materials:

Corn Seed	*Tobacco Seed*
Lettuce Seed	*Barley Seed*
Soy bean Seed	*Pea Seed*
Kale Seed	*2 dozen bryophillium tubifolium*
Wheat Seed	*2 dozen carnation plants*
Spinach Seed	

We understand from the Department of Agriculture that the Swiss have no restrictions on the import of any of the above plant materials but that a virtual embargo exists on the import of potatoes from the United States, except those from California, due to the danger of Colorado potato beetles. In this case the quantity of potatoes will be very small, each will be wrapped in cellophane and we can certify that there will be no danger of transmitting insects.

By LAURA FERMI

THIS document, found in a filing cabinet of the Atomic Energy Commission, makes one wonder what sort of deals went on in the Commission. The truth is that no one was planning to go into the business of exporting agricultural products. The request for help had come from the Brookhaven National Laboratory in Long Island, where a group of botanists who had studied the effects of (atomic) radiations on plants wanted to show these effects in living specimens at the (International) Conference (on the Peaceful Uses of Atomic Energy held at Geneva in the summer of 1955). They had asked Dr. Seymour Shapiro, one of their group, to assume the responsibility of this part of the exhibit, and he had sought approval of the export of plant material through the proper channels.

The Swiss government handled the request with dispatch. An affirmative reply was on its way back to the States only ten days after the memorandum had been sent to the Department of State. But it seemed impossible to take the carnations back to the United States. Import laws barred entrance of foreign soil into this country, and soil that had spent several weeks abroad was foreign for import purposes.

Dr. Shapiro brooded for a while. Then he asked an agricultural law expert whether it would be possible to send over soil inclosed in tight plastic bags, to leave the bags at the United States Consulate or at the Embassy, which are legally part of our country, and to use this soil to repot the carnation plants at the last minute before shipping them back. The legal expert saw no objections to this plan. And Dr. Shapiro went ahead with his preparations, meanwhile shipping some seeds to the director of the Swiss Botanical Gardens, Dr. Charles Baehni, who put them in the soil at exactly the right moment to produce little plants in the desired stage of growth at the time of the exhibit.

Why all this fuss? Why rush to Geneva four carnation plants that did not look particularly attractive after having been kept several days in a refrigerator? Why not buy seeds to grow wheat, barley, and corn in Switzerland? The answer is that all plant material exhibited at Geneva had been exposed to radiations.

There are several radiation facilities for botanical research at Brookhaven. The most spectacular, from the layman's point of view, is the field which has been called "the gamma garden." This is a ten-acre tract of land with a cobalt-60 source of gamma rays in an upright pipe at its center. By remote control from outside the fence inclosing the field, the source can either be lowered into a lead container absorbing the radiations or raised to the top of the pipe to irradiate the field. Plants are arranged in concentric rows around the pipe so that the closest plants receive larger doses of radiation than those farther away, and thus studies on the effects of different doses can be carried on simultaneously.

Both genetic and somatic mutations are produced in this field. Genetic mutations are those occurring in plant gametes (reproductive cells). Once a gamete has been affected by radiation, its hereditary composition is changed. When the plant reproduces, the gamete transmits its change to its descendants, and the mutation is carried on generation after generation. Somatic mutations are those occurring in body cells, not in the reproductive ones. A bud, for instance, may be exposed to radiation. One of its cells may undergo mutation and then produce a branch different from the other branches on the same plant, and thus the mutation can be propagated asexually. The carnations flown to Geneva had been exposed to gamma radiations in

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the "gamma garden" and showed somatic mutations: flowers of different colors or single and double flowers bloomed together on the same plant.

At Brookhaven, mutations are also produced in seeds. If seeds are exposed to radiation, some of their cells may undergo mutations. When the seeds are grown, some of the mutated cells may become gametes, and in reproducing they will perpetuate the mutation.

Research on the production of useful mutations are carried on at Brookhaven in co-operation with universities, with agricultural experimental stations in the United States and Canada, and with the United States Department of Agriculture. Seeds and other plant material are irradiated at Brookhaven and then returned to the various institutions, which perform their own investigations. The Brookhaven researchers hope that this co-operative program can be extended to other countries, as the facilities at Brookhaven are adequate to irradiate much larger quantities of seeds and other material than they are doing.

The results of all work in radiation genetics performed at Brookhaven were presented at the Geneva conference. Dr. Willard Ralph Singleton prepared a paper in collaboration with his co-workers. Dr. Shapiro prepared the exhibit, which included a section of the "gamma garden" with a real source of gamma rays, and real plants growing around it.

Originally a thin cobalt wire emitting a weak radiation was sent to Geneva, together with little glass tubes filled with corn kernels, a Geiger counter, pots and trays, and all the other necessary things. Before Dr. Shapiro left Brookhaven for Geneva, however, he learned that the gamma rays from the cobalt wire, although weak, were not weak enough. If the wire were placed in the exhibits, all the atomic disintegration counters on display there would start clicking, and all the delicate instruments would soon be out of adjustment. Therefore, when Dr. Shapiro left for Geneva at the end of July, he carried a strange object in his hand, which he hardly ever put down during his trip. It looked like a crumpled, dull roll of tin foil. It was actually a piece of radioactive iridium wire wrapped in lead foil. The iridium wire emitted weaker gamma rays than the cobalt wire, and the lead foil protected Dr. Shapiro's hand from exposure.

As soon as he arrived in Geneva, iridium source in hand, Dr. Shapiro set to work unpacking his fragile glass tubes full of seeds, planting in trays the seedlings grown in the Swiss Botanical Gardens, setting up the wedge of "gamma garden," and hanging up the large aerial photograph of the field and the colored transparencies showing work on seedlings. His beloved plants needed his care, and he became one of the most assiduous workers at the exhibits. When pictures of each panel were taken at an off time, with no spectators to hide the view, the official photographers could not make Dr. Shapiro part from his charges. His broad shoulders and the back of his prematurely balding head enliven the cold, lengthy set of exhibit pictures.

THE foregoing account is a lightly-edited excerpt from a new book, "Atoms for the World" (University of Chicago Press, $3.75), written by the widow of Enrico Fermi, father of the atom age. The Brookhaven "gamma garden" which she describes enables science to compress 100 years of evolution of green life into a single year—through atomic speedup in the natural rate of mutation. The radiation actually prods nature into creating new varieties of grasses, grains, vegetables, vines, trees, and flowers. One change may make a tree more fruitful. Another may enable oats or wheat to fight off disease. It is possible thus to "tailor" plants especially to resist wet weather or drought or destructive pests or to lift creepers from the ground and stand them upright to a certain height in order to be mechanically harvested with ease and efficiency.

Brookhaven's is not the only "gamma garden" in the United States. Others are planted at the University of Tennessee and the University of Virginia. Wondrous though they are, they are eclipsed in subtlety by atomic greenhouses at Brookhaven, Oak Ridge, Argonne, and the Richmond Medical School. For in the greenhouses plants are grown in air that contains radioactive carbon. In breathing the radiocarbon, the plants give scientists a tool with which to solve the mystery of photosynthesis. Once the radiocarbon is ingested, the plant is radioactive too, and can be fed to animals to trace their biological processes. It is even possible to raise snails on radioactive plants, feed the radioactive snails to toads, and then take radioactive secretions from the toads for use as drugs in human medicine.

—J. L.

The middle carnation is an atomic mutant, a white flower turned to red.

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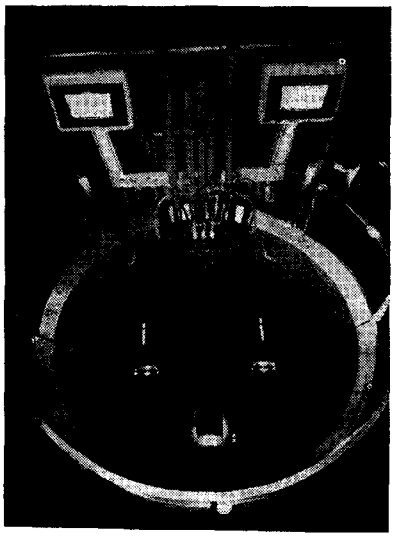

The Geneva A-furnace, working symbol of peaceful intent in the Atom Age.

—Oak Ridge National Laboratory (Union Carbide and Carbon Co.).

THE ATOM AND THE WORKINGMAN

A Candid Report on a Dimly Perceived Crisis

By JOHN LEAR

ON THE desktop before me as I write these words is a folded square of dull black paper. When I first unfold it I see nothing but the blackness, though the office is fluorescent bright and the sun's rays stream through the window at my back. I tilt the paper and peer at it. And at last in the glancing light a gleam of silvered nothing floats, as airy as a spiderweb.

But no spider wove this gossamer. Wrought by men's fingers, it is a tube of quartz pierced through the middle of its entire length with a hole too small to be observed even by the eye of a microscope.

Six inches long this fragile glass pipe was at the beginning, and a quarter of an inch across. By the time its makers were through, it was heated and stretched and wound on a drum to a total length of several hundred feet; its outer diameter was shrunk to a tenth of the thickness of the silkiest human hair.

I took this miniscule atomic siphon from the Oak Ridge National Laboratory in Tennessee, which is run by the Union Carbide and Carbon Corporation for the Atomic Energy Commission. The filmy strand was tacked to the black square for me by workers in the ORNL machine shop. They do their finer jobs under microscope lenses in order to check the accuracy of their craftsmanship to one ten-thousandth of an inch. Anywhere else they would be known as master stylists in tools and dies. At ORNL they are classed simply as machinists.

The full scope of the difference between their magnitudes of precision and the work of most machinists will be evident only to those familiar with the skilled crafts of modern industry. But for my immediate purpose it is enough to say that the machinist and the toolmaker live in different worlds; their achievements are separated by an invisible wall of infinite pains and imagination.

The crossing of that wall is by all odds the greatest challenge of the age of peaceful atoms. Until it is accomplished, there can be no practical reality in A-power either for us at home or for others abroad who look to us for help and example. Nor will it be possible without it to bring the glowing promise of radioisotopes, like those described in the preceding pages, close to the millions who need to be healed, fed and clothed. For from the atomic nucleus we are freeing a fire that cannot be quenched at will. Once set burning, it must be watched and guarded against the smallest escaping spark. A single drop of leakage from gallons of fuel is enough to split and destroy a steel pot as tall as a man. The AEC schools for physicists, chemists, and engineers are splendid in their way. But science is thought of so much apart from life that it is forgotten how dependent scientists are on a great many people who do not consider themselves related to science. Even if some power-hungry politician should be so mad as to risk exposing the populace to unpredictable life-shortening showers of radiation from accidents due to chancy construction, atomic investment itself could not survive the losses of very many "mistakes" by workmen who build and install A-furnaces. Yet nothing even roughly approximate to the dimensions of the problem has been done anywhere to teach the workingman what he must know to cope with the atom.

The times command a renaissance of the medieval guildsman's pride, a wedding of art and science in love of creation. How can it be evoked? In some new kind of college of atomic technology? Through apprenticeships geared to the scientific laboratory?

Except for a handful of corporations under immediate contract to the AEC—Babcock and Wilcox, Westinghouse, General Electric, Foster Wheeler, Nuclear Development Corporation, Combustion Engineering, Kaiser Engineers, North American Aviation, American Machine and Foundry, ACF Industries, Electric Boat and Newport News Shipbuilding —the need is not even being discussed intelligently. Perhaps it would be more accurate to say the crisis is not perceived. Many of the subcontractors to Union Carbide at ORNL are already behind their performance specifications. Some of this is blamed on insufficient profit incentive, some on inability to enforce the

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necessary conscientiousness among workers accustomed to ration the effort they exert in any given pay period. In a try at sifting the chaff from the truth, Union Carbide eighteen months ago organized a crew of inspection engineers to rove the factories of suppliers and educate both men and management to the atom's stringent demands. Even after that crew began its rounds, a "leak proof" tube in the new homogenous A-furnace (it is fueled with liquid, like an oil burner) sprang a leak because someone somewhere had used a cleaning fluid with a chloride constituent that became salt water; the whole furnace had to be torn apart and reassembled at a cost to the taxpayers of thousands of dollars, weeks of time, and diminished prestige abroad.

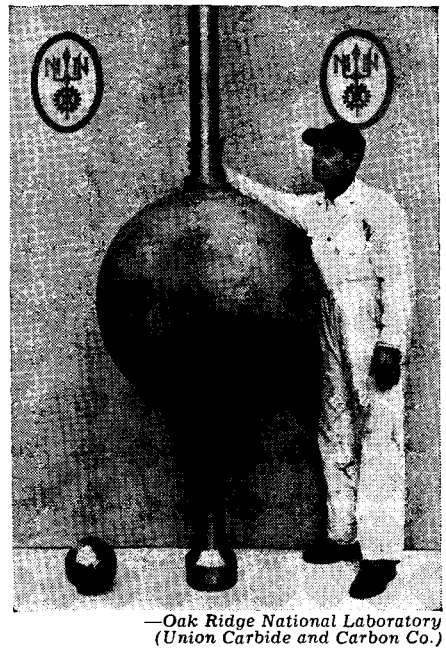
A CERTAIN number of mishaps of this sort are inevitable in any development which proceeds at the speed of atomic industry's current expansion. A small shop-owner here or there will conclude that he ought to be in on a good thing, and he will bid on a contract. His bid is low, because he does not calculate into it the cost of unaccustomed precautions, but neither he nor the AEC often realizes that until the contract is let and the shortcomings appear. One way around this part of the problem is not to solicit bids on the basis of fixed specifications the implications of which may not be fully understood, but instead to ask prospective contractors to say just how they would do the job. This would maintain the competitive spirit required by the law. It was used successfully, incidentally, in letting the contract for the Army's new portable A-furnace at Fort Belvoir, Virginia.

Another urgent aspect of the problem is the looseness of materials standards in industry. Almost always compromises between what the buyer wants and what the maker considers it profitable to supply, specifications tend to be shaded on the side of the manufacturer. Only a rich and powerful buyer can enforce his demands. The AEC is rich and powerful, but what will happen when the job is taken over by industry, unless the specifications are tightened all along the line first?

So far as the strictly labor side of the problem is concerned, it could be argued that it is not entirely reasonable to choose the Oak Ridge machinists as an example of the atomic dilemma of labor in general. The exacting nature of their performance is unquestioned. Piercing sapphires with sound waves, making bearings of ceramic, drilling hairthin holes plumbline straight through metal bars a yard long are exceptional elsewhere and commonplace to them. But much of what they do is done to give pure scientists a place to rest the engines of their minds. So let us consider welding.

All that a welder used to need was a sharp eye and one strong steady hand. He pulled two pieces of metal as close together as possible, then whisked his torch and filler rod across (a flat surface) or around (a pipe) the joint in a dazzle of sparks. Protuberance at the welded juncture was taken for granted. Little thought was given to stalactites of slag that accumulated on the underside.

Atomic welding, in contrast, requires two hands—one to hold the torch and the other the filler rod—and delicate coordination between them. The surface of the joint must have no pock nor pimple that could germinate a weakness, so the metals to be joined are first aligned to parallel exactly but not to meet, and the span between is securely tacked at three or four points before the weld proceeds. A curtain of inert gas (argon, helium, or nitrogen) is thrown around the flame of the torch and blanketed on the opposite side of the metal to screen out oxygen, which could open an unseen crevice to be attacked by corrosion or by the conspiracy of stress and pressure which uniquely typifies atomic chemistry. The metal itself is kept almost hospital-clean; it cannot be touched by the fingers. Sometimes the welder is required to work with rubber gloves inside a vacuum hood. Apprentices take three years to learn the new technique. Experienced welders are not at home with it in less than three months. A skilled man spends five times as long in the making of an atomic weld as a pre-atomic. The work is rigorously inspected at every step—ORNL having six inspectors for only twenty welders. Part of the inspection is an X-ray picture.



—Oak Ridge National Laboratory (Union Carbide and Carbon Co.)

A precision-made A-furnace firebox.

Pipe-fitters, in an older day, were a rough and tumble lot equipped mainly with muscle. They now must read blueprints to qualify for an atomic job. They must understand instruments at least well enough to know where and how the connections lead, for flow patterns in atomic pipes are governed by remote control. The men must work with tools as high as houses to cut off valves and unscrew pipes buried deep under water for safety's sake. No smallest scrap of dirt or metal may be allowed to fall inside a pipe, lest disaster fall after. Given five to ten years previous experience, a non-atomic pipe-fitter may or may not become an atomic pipe-fitter after a year of hard work.

Painters are affected by the atom, too. At ORNL they coat inner surfaces such as A-furnace pipe with impervious plastic to turn back the constant radiation bombardment of liquids within. Outer surface coatings, on the other hand, are designed to dispose of the industrial equivalent of fallout before it can wreak serious damage to personnel. Walls are cocooned with spiderweb-like spray which can be ripped off layer by layer in event of contamination.

ESPECIALLY in these days of do-it-yourself, it might be supposed that carpentry is too fundamental a craft to be changed. This, however, would be a most false notion. Atomic carpentry must be done to tolerances of a few thousandths of an inch. Apertures through ponderous concrete walls must be perfectly aligned, for they will carry vital instrument communication lines. Such simple constructions as the forms for concrete must be built watertight, free of knots, twice as sturdy as usual because A-furnace shields are made of double-density cement. Since wood and earth cannot be decontaminated —as metal can be—the carpenter also must be more alert than other atomic workers to radioactivity.

Undoubtedly other craftsmen will have to learn new ways to keep their places in an atomic regime, just as their forbears did with the coming of the steam engine and the electric motor. This article will serve its purpose if it tells them they cannot wait until someone shows them which way to run from bursting atoms. They must think now about the part they will play in constructively containing the atom's power.

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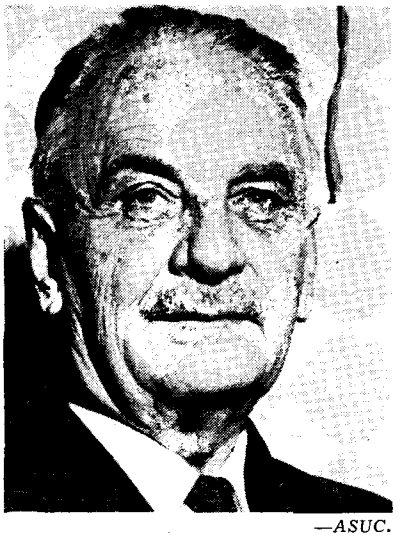
PERSONALITY PORTRAIT—XIV

PROFESSOR OF HUMAN GEOGRAPHY

Dr. Carl Sauer Maps People First; Land is Mere Setting



—ASUC.

BERKELEY, CALIF.

THE PROFESSOR leaned back in his wellworn swivel chair, took several leisurely puffs on his streamlined pipe and began talking quietly to a graduate seminar in geography.

Carl Ortwin Sauer mentioned erosion in relation to the age of Man in the New World. Ramifications led along the byways of world literature. He soliloquized for two hours on historical, sociological, anthropological topics, many far afield.

"We'll fix him," the graduate students decided. And, thinking to find a subject with which a geographer might least likely be familiar, they organized for the following seminar period a research project covering the milk industry. They divided the work, studied all facets of the subject exhaustively. For a full hour at the next session they worried the question of milk from every angle conceivable to them.

Professor Sauer sat stoically puffing at his pipe. When his proteges had run out of anything further to say on the production, distribution, and economics of milk, he casually asked if they knew the origin of dairying. They admitted they had forgotten to look into that. So, for the next sixty minutes, this campus steam engine in the disguise of a phlegmatic plodder gave a disquisition on the first known dairymen and the herds they kept on the shores of the Black Sea.

Incidents like this have led Sauer students, now widely distributed through the Americas, to refer to him as "a universal mind—a Renaissance ideal of a scholar." None of them is at all surprised that he will be the fourth American to receive the Vega Medal—world's most coveted honor in the sciences of earth and sea—since its establishment in 1880 by the Swedish Society for Anthropology and Geography. They agree entirely that he deserves a medal for his "investigations into man's utilization of the surrounding geographical milieu during various cultural epochs."

Dr. Sauer, now sixty-eight, has been chairman of the department of geography at the University of California for thirty-four years. His teaching methods are unorthodox. At Christmas recess soon after his arrival in Berkeley, he said to a half dozen students, "Let's go down across the border and see what we can see."

They piled into two cars, drove as far south into Lower California as was then possible, and sat around every evening to discuss what they had observed.

"One chap got so interested in the fog we shivered in every night," Professor Sauer recalled, "that he came back and studied and wrote an article for publication on coast fogs. We got interested in mission ruins and in Indians who were missionized. Of the six students on that trip, one became a meteorologist, one a climatologist, two developed into geographers who have made real contributions on the primitive ways of Indians, one went into physical geography and one has disappeared."

Professor Sauer came to Berkeley supposedly as a physical geographer but "human" geography displaced the strictly physical aspects of the subject. He is widely dubbed a historical geographer. He thinks geography has as much relationship to biology as anything else. He refers to himself as an "earth scientist" rather than taking a stand as either a natural or social scientist. In this role he has tilted with the anthropologists and archeologists over the age of man in the New World. He has accused American archeology of long exerting an "arrogant censorship" over proper interpretation of discoveries. He holds that man was spread widely in the New World more than 39,000 years ago.

Early this year he wrote that "the old, simple belief that man waited at the threshold of the New World until the last ice sheet was gone has been proved wrong." But he adds: "I think definitely that Old World culture is older."

Many a Berkeley scholar in fields other than geography is grateful to Professor Sauer for encouragement in following up investigations of "screwy" ideas. They call him "gentle and understanding" toward undergraduates, tough with graduate students when he feels the need to "clobber" them. Campus opinion is not all pro-Sauer, however. He is little known in many more highly publicized departments. He is called "antisocial" by some faculty and administration members. He seldom attends meetings of the Academic Senate, never takes part in "campus politics." "Actually," one of his associates said, "Sauer in a sense is better known among scholars throughout this country and Europe than he is on his own campus."

The geographer is a former president of the Association of American Geographers and holder of the Charles P. Daly Medal of the American Geographical Society. But he calls himself "an old fuddy duddy." This, he says, is especially true when he thinks about American agriculture, long one of his pet interests. A report he wrote for President Roosevelt on land use in 1934 played a substantial part in establishment of the Federal soil conservation service.

He looks askance at the migration from farms to cities. He has several farms in Missouri and Illinois and laments the growing commercialization of farms along with a reduction of animal husbandry and "the nice social life of the old days." That's one reason why he will head for Europe the day after his retirement into emeritus professorship this spring. His wife, the former Lorena Schowengerdt, and a ten-year-old granddaughter will accompany him. Behind will remain two other children of his only daughter, Elizabeth (wife of attorney Edward FitzSimmons), and one grandson, whose father Jonathan is following in the scientific footsteps of Professor Sauer. Jonathan is in botany at the University of Wisconsin.

On the European trip, Dr. Sauer will visit the Swedish Society for Anthropology and Geography. Colleagues say he was relieved at being unable to be in Stockholm on April 24 for the formal presentation of the Vega medal. For, the Berkeley men explain, if Professor Sauer were to be on hand, he would have to take a long-discarded full dress suit out of mothballs. —LAWRENCE DAVIES.

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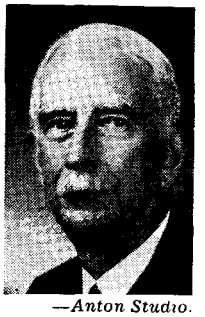
THE RESEARCH FRONTIER

WHERE IS SCIENCE TAKING US? *Weather is perhaps the oldest frontier of man's curiosity. In the belief that it may help to unlock some of the secrets still hidden in the heavens, we devote this page to a suggested method of predicting rain, heat, and cold from variations in sunshine. A detailed exposition of this idea was published in the inaugural issue of The Journal of Solar Energy Science and Engineering.*



—Anton Studio.

C. G. ABBOT
(*Research Associate, Smithsonian Institution*)

THE SUN's radiation, which we see and feel, like that of many other stars, is variable. Solar output of radiation seldom exceeds 2 per cent in its variation. However, its variation comprises as many as sixty regular periodic pulses, ranging from one month or less to 273 months or more. All are exact submultiples (or aliquot parts) of 273 months, as ninety-one, thirty-nine, seven months, and many more. All go on simultaneously, like overtones of a musical note.

As many as thirty of these exact periods have been found in weather records which have been kept from 1870 and earlier. They occur in records both of precipitation and temperature. Far from being confined to fractions of 1 per cent, in precipitation they individually range from 5 to 25 per cent of normal average precipitation. In temperature they range individually from 1° to 5° F. Owing to the large number of these weather periods, some in plus, some in minus phases at any one time, their combined influence is not usually startlingly great.

The natural question rises: If the sun's radiation and the weather are both affected by identical periods of variation, does one produce the other, and can weather be predicted when the periods are known?

It is certainly not the weather changes that produce the observed changes in the sun's output, as some might think owing to induced errors of observation. For identical results on solar variation are found in series of measures made in Chile with those made simultaneously in Egypt. Furthermore, the variation in measures of solar radiation is correlated with changes in the telescopic view of the sun's surface phenomena, such as sunspots.

Meteorologists are very loath to believe that changes of ¼ per cent and less in the solar output of radiation can be the cause of changes of 5 to 25 per cent in precipitation. No theoretical reason can be assigned. But the weather records themselves display the changes to careful examination. No further solar measures are required to testify to the family of periods in the weather which are identical with solar periods. Weather records alone are now sufficient basis to undertake weather forecasts from these periodic solar variations.

I have published such forecasts for precipitation at St. Louis, Peoria, Albany, and am now working on Washington and Charleston. I have also published forecasts of temperature at St. Louis and Washington. All of these forecasts show surprisingly good agreement with the actual weather changes. Both the St. Louis and Peoria forecasts have special interest in relation to drought. They show the beginning, advance, maximum severity in 1956, and probable end in 1957 of the drought in that region.

I cannot but believe, despite the skepticism of official and other professional meteorologists, that the showing I have made, unaided, indicates that it would be worth while to test this method of long range forecasts of seasons (and to a less certainty of months) by computing, for perhaps thirty stations east of the Rockies, the expected precipitation for the seasons, for ten years in advance. If successful for 70 per cent of the time, and differing only a few months in phases for the other 30 per cent, such graphical networks of forecasts for eastern United States might prove of immense worth.

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SCIENCE IN BOOKS

SCIENCE AND WITCHCRAFT

—Bettmann Archive.

BELIEF in witchcraft is extremely ancient and is found everywhere. It is easy to jump to the conclusion that people who disagree with us are bad people. Witches are men or women who have sold their souls to the Devil. It is easy to punish heretics and dissenters by assuming that they too are in league with the Devil and the orthodox mutter, "Those troublemakers are witches and should be treated as such; they deserve neither good faith nor mercy."

It is thus natural that fear of witchcraft became more virulent at the end of the fifteenth century, when the Church felt itself jeopardized by increasing criticism and disaffection. A large amount of combustible material had already been gathered when Innocent VIII (Pope 1484-92) put the torch to it with his bull of December 5, 1484, *Summis desiderantes affectibus,* and especially when two Dominicans, complying with Innocent's wishes, produced soon afterward the *Malleus maleficarum,* the "witchhammer."

The *Malleus* was a code of procedure for the guidance of inquisitors; it explained in great detail how to detect, expose, convict, and punish witches. From one point of view it might be considered a textbook of sexual psychopathology, but nobody was yet able to see it in that light. The fear of witches was the main cause of their persecution, and the persecutions increased the fears. There appeared and spread everywhere a mass psychosis the like of which was not experienced again until our own enlightened day. The procedure followed in many witch trials was scrupulously recorded. When torture was used we are given the details. The inquisitors were not bad people; at least, they fancied themselves to be far better than the average; were they not working unceasingly for the greater glory of God?

The good bishop of Treves, Peter Binsfeld, ordered the death of some 6,500 people. Nicolas Remy, inquisitor of Lorraine, caused nearly 900 witches and sorcerers to be burned to death within fifteen years (1575-90). He was a very conscientious man, and toward the end of his life he had a guilty feeling because he had spared a few children. Is it right to spare baby vipers?

There is no need to describe the very complex and pedantically elaborate procedure; it must suffice to indicate the guiding principles. When the inquisitors entered a new district they issued a proclamation calling on all people to give intelligence against suspected witches; if any persons withheld such intelligence they were liable to be excommunicated and to suffer temporal penalties. To inform was a sacred duty. The names of the informers were not divulged. Suspected persons, including those who might have been denounced by private enemies, were kept in ignorance of the charges against them and of the evidence upon which these charges were based; they were presumed to be guilty and it was up to them to prove that they were not. The judges used every means, mental and physical, to force them to confess and to name their accomplices. Promises of remission or leniency were made to them in order to encourage their confessions, but it was understood (by the judges) that there was no moral obligation to keep faith with sorcerers or heretics, except perhaps for a short while (just as long as confidence was expedient). Each knavery used against them was justified by the holy purpose. The more torture was practiced the more necessary it became. . . .

Many witches confessed their horrible crimes and described their association with the Devil; their descriptions of the latter tally so often and in so many standardized features that one might take them as an objective proof of his reality. Each recorded confession was a new proof of the reality of witchcraft.

The witchcraft delusion could not be cured by theologians, who tended, on the contrary, to aggravate it. The poor women (the majority of witches were female) who were burned at the stake were neurotics whom we would send to hospitals or asylums. Most of the trouble was not a matter of sin and heresy to be scrutinized by theologians, but a matter of psychopathology to be dealt with by doctors of medicine. The first physician to make the attempt (in 1563) is one of the least known heroes of the Renaissance but one of the greatest, the Dutchman Jan Wier.

This illustrious man explained many of the aberrations of "witches" in medical terms, though not, of course, as clearly as would be done today. During the climax of the witchcraft obsession, that required a very high and clear vision and unusual courage.

Such a situation may reappear under different forms. It is always the same kind of mass psychosis, but its appearance varies because the mentally sick (the prosecutors and their victims) center their delusions upon the outstanding cause of fear or anxiety of their environment. During the Renaissance the main cause of trouble was witchcraft (or was it heresy?); often it was pestilence or war; today it is Communism.

The Renaissance was an age of superstition, but so is our own, under the surface; science has made gigantic progress in certain fields, but in politics, national and international, we are still fooling ourselves.

The history of science is not simply the history of discoveries and new ideas that are closer to reality; it is also the history of the defence of these ideas against recurrent errors, illusions, and lies. We must replace darkness with light; that is the main function of science.

Art reveals beauty; it is the joy of life. Religion means love; it is the music of life. Science means truth and reason; it is the conscience of mankind. We need all of them—art and religion as well as science. Science is absolutely necessary but it is never sufficient.

—GEORGE SARTON,
in "Six Wings: Men of Science in the Renaissance" (Indiana University Press, $6.75).

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KINGSLEY DOUBLE-CROSTIC NO. 1206

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By Doris Nash Wortman

DEFINITIONS	WORDS
A. Ghostly black spaniel that haunted Peel Castle, preventing profane talk ("Lay of the Last Minstrel"; 2 wds.).	65 164 184 26 91 61 136 96 37
B. Describing standard feature of modern MSS.	190 183 105 138 175 30 14 89 90 75 147
C. Large drinking vessel (Biblical origin).	121 2 80 177 95
D. Let the tiller come back a little (after being put hard over).	81 22 156 35 16
E. Impinging.	134 150 66 128 99 193 109 165 83
F. What the "beauteous idiot" used in Congreve's "Lesbia," to heat the speaker's wound.	18 24 72 84 107 167 53 149
G. Midday for Tennyson's "Godiva" (followed by Word I).	152 46 17 52 101 129 21 85 69
H. Folly, stupidity.	47 1 200 38 15 54 74 196 11 185
I. See Word G.	48 29 174 203
J. Condition of severe strain.	86 192 82 102 57 135 163 104 20
K. Where "shadows longer grow" (2 wds.; "Somehow, Singing").	42 6 144 197 58 106 133 204
L. Contemporary Irish novelist, esp. of Revolution of 1916.	114 199 157 77 87 51 140 39 98
M. High U.S. Labor union official, recently deposed for cause (2 wds.).	172 103 56 119 182 94 148 8
N. Sir Toby's adjective for the rapier of Viola's opponent ("Twelfth Night").	27 60 40 139 45 4 162 122 19
O. Mexican site of Pyramid of Quetzalcoatl where Aztecs made human sacrifices.	7 143 201 55 112 180 73
P. Handbills, advertising pieces, distributed free to catch casual readers.	123 176 97 71 62 120 186 88 161 23
Q. Perfidy.	131 173 115 117 32 92 68 44 179 137
R. Serpentarius.	158 194 189 10 202 63 191 170 141
S. City at entrance to Hampton Roads (2 wds.).	110 31 159 113 146 125 145 171 33 76 153
T. Practically worthless (comp.).	49 43 198 168 70 188
U. North-flowing river in New York, forming part of Barge Canal System.	132 36 78 12 111 64
V. Affectionate native nickname, meaning "teller of tales," for famous man.	28 67 130 100 142 151 160 59
W. Where Holland lies embosomed (Goldsmith's "The Traveller"; 3 wds.).	187 25 116 50 195 155 41 166 124
X. Name of Bickerstaffe's "Hypocrite" ("Reader's Encyc.").	93 79 3 9 126 178 118
Y. Classifying more than sixty-three million U.S. citizens in March, 1957.	181 13 127 5 169 34 154 108

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly-numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

		1 H	2 C	3 X		4 N	5 Y	6 K	7 O	8 M	9 X	10 R	11 H	12 U		13 Y	14 B
15 H	16 D		17 G	18 F	19 N		20 J	21 G	22 D	23 P	24 F	25 W	—	26 A	27 N	28 V	29 I
30 B	31 S	32 Q		33 S	34 Y	35 D	36 U		37 A	38 H	39 L	40 N	41 W	42 K		43 T	44 Q
45 N	46 G	47 H	48 I		49 T	50 W	51 L	52 G	53 F	54 H	55 O	56 M	57 J	58 K		59 V	
60 N	61 A	62 P		63 R	64 U	65 A	66 E	67 V	68 Q	69 G	70 T	71 P	72 F		73 O		74 H
75 B	76 S		77 L	78 U	79 X	80 C	81 D	82 J	83 E	84 F	85 G		86 J	87 L	88 P	89 B	
90 B	91 A	92 Q		93 X	94 M	95 C	96 A	97 P	98 L		99 E	100 V	101 G	102 J		103 M	
104 J	105 B	106 K	107 F	108 Y	109 E	110 S	111 U		112 O	113 S		114 L	115 Q		116 W	117 Q	118 X
119 M		120 P		121 C	122 N	123 P	—	124 W	125 S	126 X	127 Y	128 E	129 G	130 V	131 Q	132 U	133 K
	134 E	135 J	136 A		137 Q	138 B	139 N	140 L	141 R		142 V	143 O	144 K	145 S		146 S	147 B
148 M	149 F		150 E	151 V	152 G	153 S	154 Y	155 W		156 D	157 L	158 R	159 S	160 V	161 P		162 N
163 J	164 A	165 E	166 W	167 F		168 T	169 Y	170 R	171 S	172 M		173 Q	174 I	175 B		176 P	177 C
178 X	179 Q	180 O	181 Y		182 M	183 B		184 A	185 H		186 P	187 W	188 T	189 R		190 B	191 R
192 J		193 E	194 R	195 W	196 H	197 K		198 T	199 L		200 H	201 O	202 R	203 I	204 K		

Solution of last week's Double-Crostic will be found on page 8 of this issue.

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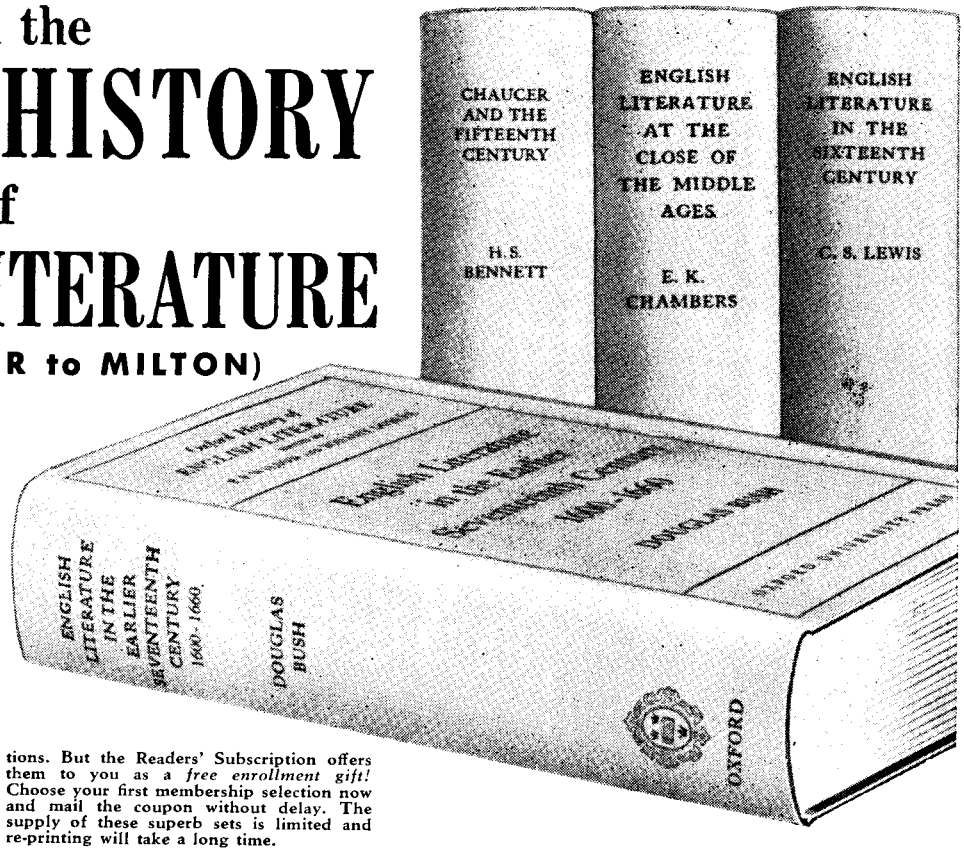
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